

The Frank Moore History Tapes

Volume 2



As taped by Corey Nicholl 1995-1996

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The Frank Moore History Tapes - Volume 2

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Frank in New York City, circa 1974.

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Inter-Relations

PO Box 1931

Eagle, ID 83616

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PREFACE

The documentation in these volumes is the result of a series of interviews, conversations, and sessions between Frank Moore and Corey Nicholl, as part of Nicholl's shamanistic apprenticeship with Moore. These interviews explore Moore's history in enormous detail and depth. Most of these interviews took place in the living room of Moore's house in Berkeley. The interviews were recorded on a little Radio Shack cassette tape recorder with a microphone. The first tape is from July of 1995, and the last tape recorded was in November of 1996.

Also included in these volumes are interviews with people from Moore's life history, especially people who still lived in the San Francisco Bay Area, who were part of the cast of *The Outrageous Beauty Revue* and the intimate community that Moore created during the late 1970s and early 80s. These interviews mainly occurred in 1996, although a handful of them were recorded in 1997 and 1998.

Some of these sessions consist of Nicholl pulling original archival letters, essays, articles, calendars, etc. out of file folders and reading the contents together, with Moore adding commentary and explanation along the way. There are also sessions where Moore and Nicholl would watch videos and talk about them. During some sessions, Moore "interviewed" Nicholl in an effort to show Nicholl how to do an interview.

The beginning sessions are presented in a kind of narrative format, with titles and descriptive paragraphs, telling different stories from Moore's history. Nicholl transcribed the sessions directly into this format when he first started. This proved hard to maintain and Nicholl transitioned into simply transcribing the sessions as they happened – the narrative structure fell away.

No attempt has been made to organize this material. It is presented in its raw form in the hope it will be valuable for future researchers interested in Moore's life.

[10/95 #16]

"They are directed to rock forward and back, and to keep reciting their lines until Debbie calls stop. Debbie asks Linda to carry her on her back around the room, and to listen to and answer to all of the things the others are saying. Both Debbie and Linda are nude.

Debbie: O.k., start.

Greg: How far will you go with me?

VR: Why not? Why?

Lindsay: I need you.

Bob: Be here, and again, and again.

(This chorus is repeated several times.)

Debbie: Say it faster and as much as you can. Mean it.

Bob: Be here, and again, and again.

Linda: I will, I will, I will, I will, I will.

Greg: How far will you go with me? How far will you go with me?

Linda: Forever.

VR: Why not?

Linda: No why-nots, no why not.

VR: Why?

Lindsay: I need you.

Linda: I need you too.

Bob: Be here, and again, and again.

Linda: I am.

Frank: Uh huh.

WITNESS: Lindsay's turn."

F: See ...

C: Yeah.

"Lindsay sets the group up in a circle around her. Each person is instructed to kneel and raise their hands high in the air, bow down low to the floor and to say their given lines.

Bob: Where's the path? I can't find the path. Where's the path? I can't find the path.

Linda: Where are my socks? Where are my socks? Where are my socks?

Debbie: (singing) Halleluhia. Halleluhia. Halleluhia.

VR: Om. Om. Om.

Frank: Ah ha. Ah ha. Ah ha. Ah ha.

Lindsay: Help!

VR's turn. VR arranges the group in smaller groups of threes. Everyone is directed to keep their eyes closed. One person in each three is directed to lie down. The other two are directed to keep their eyes closed while undressing and then dressing the third. The person being dressed should not help, just be limp. Discussion afterwards:"

F: See what I mean?

C: Yeah.

F: Anything could happen. You need to be flexible and vulnerable and willing.

C: Yeah ... there was a discussion afterwards:

"Frank: Uh huh.

Debbie: I still don't know what was going on in that one you did, VR.

Linda: What was happening?

Lindsay: 'Cause it was really weird because --

Bob: She didn't tell you what was going to happen? (asking Debbie)

VR: No, I didn't tell her.

Debbie: You took off my clothes. You took -- my clothes would come off and then there would be these weird little touches and weird little things going on all over my belly. It was just, felt so funny. I didn't know whether you had feathers, or whether you were sniffing me, or just -- the strangest feeling. Afterwards, I just couldn't figure what was going on.

Frank: Uh huh, uh huh, uh huh.

Bob: There was only one thing wrong with that exercise, Frank. I was really getting pissed being there with my eyes shut all the time."

F: I rest my case.

"Debbie: That's an important part, isn't it?

Lindsay: Like, at first I, you know ...

Bob: When you're not involved in anything, it's just two hours of -- (Frank laughs)"

F: (screams) One of my major tools.

C: Boredom? No.

F: Laughing.

"Lindsay: See, that's the thing. I started spacing out, and I started thinking about other things. And I realized that I could focus on what was happening whether I was watching what was happening or being involved in it in a physical way or not.

Debbie: I think in a way it doesn't really matter what you do with your head or what you do with yourself, as long as you don't start kind of reacting. Getting into, just a reaction. Like getting pissed off was just getting into a reaction. But I mean ... I felt sometimes I was asleep. (general laughter)

Linda: I went over to Debbie and woke her up.

Bob: At first I was bored and then I started meditating, and I couldn't do that. Then I started getting pissed.

Frank: Pissed at who?

Bob: Um, nobody. It was just a pissed feeling. Like just -- there was no object.

Debbie: There was an object. I mean like letting the other people do what they wanted. Wanted, we're doing ..."

F: I rest my case about Debbie.

"Bob: No, I mean there was no object to my anger. Or, no subject.

Debbie: Oh.

Frank: Huh.

Linda: Greg?

Greg: About this exercise? Dynamite. Really.

Frank: Uh."

C: They always have you say, "Uh."

"Frank: And how did your feelings change? (asking Greg)

Greg: I -- maybe don't know just what you mean.

Frank: From the beginning -- frazzled.

Greg: Frazzled. Um, you brought that word in.

Frank: Uh."

C: They have you going "uh" all the time.

"Greg: No, really.

Frank: Uhhh.

Greg: You did, yes you did! You don't even know that. But my feelings did change.

Frank: You said it.

Greg: You say I said it?

Frank: Uh huh.

Debbie: What did your feelings change from?

Greg: I was -- I mean, I was being in trouble ...

Frank: Uh huh.

Greg: To being a little relieved. I went from being in trouble to being relieved in a really short amount of time, in relation to really subtle body changes, really subtle body changes.

VR: Like what?

Greg: Moving the body in a very subtle, subtle way.

Frank: I had her massage me.

Greg: Massage was really ... ohhh ...

Bob: What did you say?

Greg: I said it wasn't like any massage I ever had.

Bob: Huh.

Greg: The effect was good. It made my whole body ring for quite a while. It rang and then I just felt relieved.

VR: Lindsay, how did you feel about it?

Lindsay: Oh, the whole thing? I kind of dug it. Yeah, I mean, I dug it."

C: That's all of that.

F: This is in the Baptist seminary.

C: Wow. Boy there's a lot, there's a lot of talking about it. Only a little bit was actually transcribed. Oh yeah, o.k. that was just one side of the tape and then it goes on. Keep reading? No?

F: What do you think?

C: I think actually maybe this is something -- uh, well I don't want to read it myself ... Yeah, I mean cause a lot of it is just chit-chat, you know? ... Well, here's something about the demanding part ...

"Linda: What does that mean, that I am demanded of first?

Frank: Yeah.

Debbie: She's in the middle.

Bob: She's in the middle.

Linda: And what does that mean?

Debbie: Wait a minute.

Linda: I want to hear other people's demands first so I know what's --

Debbie: That's the exercise, golly.

Greg: It's the easiest position to be put in, if you don't know what's going on, really it is.

Frank: Like demand of Linda that she do it with Debbie.

VR: What was that?

Linda: Demand of Lindsay that she do it with Debbie. Make her do it with me and do it with Debbie?"

C: Oh it's all obscured, the tape was obscured. Hm, yeah this ... I think I should read through it, and if there's stuff ...

F: There are better ...

C: ... things to read through? Yeah. I can see what Debbie does a lot. She gets right in there.

F: Which was why Ray took them out.

C: Ray took them out? Of what?

F: The workshops.

C: Oh really? At what point?

F: Spruce St.

C: And then, didn't Ray leave? (F - yes) So Ray just took them out -- he said ... would he still be in them, or would he not either? They would just all stay out of them.

F: With the kids.

C: Ohhh. And was that sort of the excuse, or something? You said at one point there was an excuse of kids being used to ...

F: That was later.

C: Let's see ...

F: Like when that group was happening, Ray was at home with the kids.

C: Huh. Yeah ... Let's see. Well, what I have out here is actually ... what I have out is transcripts of these workshops. This one was January 30-31, 1976, 24-hour marathon. And the exercises were Naming, Trust, Carry, At-Your-Pace, Pairing, Clothes On and Off, Blind Leader, Demanding (David L. in the center) ..."

F: David Lustgarden, the psychic teacher.

C: His name was David Lustgarden?

F: It fit.

"Witness, Discussion (especially David's witness), the dances (talking about the focus being on the performance, rather than closeness), Breakfast (Nancy and Joey leave just before), more Witness, Final closing statements.

Summary Comments:

Nancy L: Um, I felt a lot less, not really inhibited, and quite uninhibited, and quite close to people. And I think that I did at first, and didn't feel any anxiety which I did at first. And it seemed that we could get together and do things together very easily, and there was lots of trust and possibilities, and there wasn't any rigidity at all. An amazing lack of rigidity and, I feel a different possibility with people as a result of doing, going through this, that I think was ... well, being with people in a non-threatening way and a close way.

Frank: How?

Nancy: How intimate, I for instance, I got with you. Touching without, yet without being threatening or necessarily sexual, or being naked and around people and that seeming very natural. And playing together. It seems like I should have always been doing that. And, well, just a lot of warmth. I feel like a lot of things I was making into problems have dissolved. And I feel -- well, sort of went away. Not needing to carry it around as much. Sort of just living it, and not doing things with people in my head as much.

Frank: How do you think it will affect your outside life?

Nancy: Well, having had 24 hours of it and not doing a lot of intellectualizing, I think that is more -- I see that people can spend a lot of time together without intellectualizing, quite easily and naturally. And it's quite energized, and something moves that way. The other way it doesn't move. I think I can see that, and maybe stop the other. I feel sort of freer. It might affect me being freer on the outside, being able to touch people a lot."

C: Then there's Debbie. Debbie Moore ... You want to hear this? Yes. Are you ready?

"Debbie Moore: Well, I felt that at the beginning of the workshop, that -- like the first two exercises Naming, and At-Your-Pace -- that there was something that was very much like other workshops where, there were a lot, a lot of, um, different things, trips and tensions going on all the time, and just kind of breaking, and breaking down."

F: See.

"And then I felt, what stands out in my mind a lot was the clothes, when we were all dressing and undressing and telling stories. It felt like in that one we just began to break into a real fun, light feeling with each other, and it just released something to where we could just begin to play, and at the same time know that we were focused on getting closer to each other. And it seems like that's the thing that we, you know, when Frank talks to people, or

when we talk to people, or try to do a workshop, that we're always looking for, and that we're always pushing for, is to be, be able to just play with each other, and you know, this workshop was really special to me in that way, and more fun than any, because of the way, 90 percent of it we were able to just play with each other, and uh, didn't have to hold on to a lot of, an intellectual thing, to be sure what, we were doing it. And it made me feel that, that I could just express myself more spontaneously with each person, at different times individually."

C: Boy she just goes on and on.

"And just right now I feel smooth, and I feel that smoothness and I guess that's just the thing, you know, that fills me the most."

C: (laughing) Oh god ... and let's see, this is how it ends:

"If there's something that we can do with each other that can be, you know -- in one sense, I'm getting into talking about something that's helpful, which is also just secondary to the fun -- to just being able to see each other again, and you know do something again. But I guess they're both important. That's it.

David L.:"

C: David Lustgarden.

F: I just remembered he changed it to Lovegarden.

C: Was that like a given name? And that he changed? (F - yes)

"David L.: I don't really have much to say. I mean, I really enjoyed the workshop. I wish to thank everyone for being with me last night. I really got a lot out of that, and I really appreciate all the energy that everyone put into that with me, or for me. Both with me and for me. So thank you very much. And I really feel that I was able to be here through the workshop, more than I am usually in workshops, and that I was just present. Sometimes I drifted out, but most of the time I was just present through most of the things. And I really feel that I am able to confront myself more in terms of my contact with other people, or my willingness to make contact. I feel that much more now, and I see my blocks to it and the games that I'm playing more clearly now. And I feel that the contact with all of you really helped me or pushed me towards that.

Howard: Um, well I think that it's been a real amazing 24 hours for a lot of reasons. Personally, just being able to, to have anticipated during the workshop, and gone through prior trips thinking about it, and then walking into it and, and being able to participate consciously through the whole thing with maybe two or three quick cat-naps. Ha ha. And I think that as far as the games that we played and the fun that we had, um, one of the things that astonished me was how much the phrase, 'Be here now' really applies to every aspect, to your consciousness, whether you think you're playing a game, whether you're acting, just how you're inter-relating with people, covers pretty much a universality about things. I think that it is a really important thing that I genuinely experienced, and will probably experience

again, and it's something that doesn't happen in everyday life, because you can not just keep that awareness and feel, and feel safe doing it, unless you genuinely have protection and feel trust and just a, a warmth between the people that you're with.

Frank: Why can't it be there too?

Howard: I think that is real difficult to walk out into a world of 300 billion people and feel that you can trust whatever is going to happen. I think the scale that things occur on here, I felt that I would not really be hurt, that there was positive energy, that love was the guiding force behind the workshop. Whereas, I think that if this was expanded a thousand times, that the vibration would be a bit more complex and it would be a lot more difficult for all of us to have the guarantee that, that there was love to, um, and just a real positive force which I felt from everybody here.

Frank: But, for that to mean anything ...

Howard: ... it has to occur outside. Yeah, except that as far as I'm concerned, that's something that, that I can put out, that I can feel, that I can be truthful with people and, and, and kind of recognize that there's a kind of truthfulness in other people, but, I'm not sure how to explain it, how it gets more complicated than ... that not everybody really understands that, not everybody really has grasped that, that we can all trust one another.

Frank: Like we were out there.

Debbie: What Frank is saying is that if you continue"

F: I supported Ray ...

C: (laughing) ... Oh you supported Ray taking them out of the workshops ... boy that must have been ... is that what you'd do?

"to trust people that much, then you'll be making more contact with people who can return that kind of closeness with you, and then the ones who are not trusting will just do what they're doing, will just go their way.

Frank: Or freak out.

Debbie: Like those two that left. If you're living in that trust, then those who can't live in it will go away, or freak out and leave."

"Bob S.:"

F: Schilling.

"Bob S.: Well, I felt a real closeness with this group that we've had this time. Um, it didn't seem like any exercises that we did as maybe, ice-breakers, or really needed to be ice-breakers, so to speak. Like naming, or something. It just seemed like, as a group, it just seemed to me that everybody just really got into what we've been doing here. Um, this is

the, was the first exercise where I didn't lay around during the longer exercise just feeling bored or pissed off. It just didn't come. It just didn't happen to me this time, and I ... really felt good. I don't really know what else to say about it. Any questions?

Jerry: What do you think you got out of it?

Bob S.: Um, I think pretty much the same thing that everyone has been saying, talking about this renewed, or more heightened sense of being here now, that catch-phrase that we've all been using. It's a good one. Um, I just feel that a lot more than I ever have. It's -- I know it's just there. I think that last exercise, the way that particular message went all the way through, and one way or another got clear down to the end of the line, was kind of significant along that line. I thought a sidelight -- I was amazed that in the next to last exercise, two isolated groups came up with the same theme for that dance. I was a little bit awed by that. I don't know why that happened. Perhaps that's an explanation, or maybe David walking back and forth carrying some kind of vibes or something.

Debbie: Carrying a whip.

Frank: Uh huh."

"Linda Mac: Um, well, I think that the main thing that I felt with everybody, that was different from anything I've ever done with a group of people, was just feeling each person, really feeling each person, like there wasn't any blurriness when I would look around, everybody was just there I felt. And when you somehow made a real demand on me, that I didn't really even realize until, you know, everybody's talking of, just of having, I didn't have a second to just think about anything, or worry, or just go away, because every place I looked somebody was just there, all the time, just being there. So I had to always, without even thinking about it, just be here with everyone. And I felt, that just on one level, I didn't even get tired, you know. I just thought of the last workshop where at 3 o'clock we were just so tired, we were hardly able to keep our eyes open. There was such a heaviness, everyone just wanted to sleep. And I feel like I could stay up for hours. Just really alert, I feel. Just very here with everyone. And the only, the only more thing that I would say about what happened is just that real feeling of something that happened here with us, and just wanting to just be with everybody, in some way again. Because it just, just felt, it just feels so real and so good. That's all.

Frank: In a way, Joey and Nancy helped a lot.

Linda: Yeah, that's really true.

Nancy: How was that?

Linda: Just seeing them and looking at them, and seeing what they were doing brought us closer together.

Frank: And we could not do those trips without feeling ...

Debbie: They were so blown out of proportion.

Frank: Uh huh."

"Jeffrey:"

F: David's boyfriend.

"Jeffrey: Yes, I felt very renewed, in fact, by the experience being with all of you, watching Joey and Nancy helped me see what I do a lot. I noticed myself slipping into that sometimes after they left, and it was easier to leave it, to just stop it, because I could just see it, and also there was this real, very real feeling inherent throughout it, which was being with all of you. That's all. Doing something now, which is going away from the immediate thinking in me, to be intellectualizing a lot, to the point where I'm just not there, and I can feel it. That does seem to be the um, gap that needs to be bridged over and over again. To be going ...

(Frank asks a question)

Jeffrey: Yes, I felt that I did. At one point I said to David that I had more difficulty sustaining contact with him than with any other person in the room. I guess that's because of thoughts and frightening thoughts I had about losing a false freedom by being committed. But what I saw was that it would change that I don't feel like, I mean, I feel like that's thinking too, that the committed thing is just always over and over again there to be renewed and that because I feel off or if he goes off or if it's someone else than, just to call back, to call in.

David: I felt the same way too. When Jeffrey mentioned that to me I felt that it was hard, that we weren't making contact. I was trying to make contact and I feel more of an ability to initiate contact. Before, I was in a position that if someone was there willing to make contact with me, somehow I could make it, but I found it very difficult to initiate it and if the person didn't receive it, that I just kind of contracted and now I feel much more confident to just demand that kind of contact, the ability to put it out, if the person is there or not. And if they're not there and there's no possibility of them being there, then I don't know where, you know, I'm at with Jeffrey right now in terms of where we're going to go, what kind of commitment, but I feel that at least I know the quality of contact that ... "

F: David married a mother goddess that then divorced after he left me saying he did not want to be in a cult. The last thing I heard, he was the right-hand man of the orange guru. The purple guru.

C: I don't know. I've never heard of either of those things.

F: The sex ...

C: Oh, O.K. ... yeah, like he has a compound in India and people go there ... Like Namita, and Sonal and Nishanga, they all, yeah ... I think it's orange. He was that guy's right hand man? "I don't want to be part of a cult but you know ..."

(Both laugh.)

C: Wow.

(Both laugh.)

C: Then he says he doesn't know if he can commit to him now, ...

"... but at least I'll be able to take care of myself if you don't. I'll recognize the vibration for what it is.

Debbie: I feel like you're still not taking as much of a responsibility as you can.

David: No, I guess I'm not. I don't know whether I'm in the position to want that from Jeffrey. That's a decision I have to make too.

Frank: Not just to Jeffrey, like that's not the decision.

Debbie: By maybe not wanting it from Jeffrey you're cutting off ... "

(Frank groans.)

C: Nyeh. Boy, she always jumped right in there and did that, huh? (F-yes.)

F: Which is why I had Wendy or Linda or Nina ...

C: Had them there, or around? Yeah. Then there's Paul ...

"Paul: Well, the vibes and the energy were terrific! That's a joke.

Frank: Wise guy.

Paul: Wise guy, yes. Well, suddenly I have a hard time thinking about what I want to be saying. Uh, the parts about the workshop which meant something to me was the workshop itself. The real workshop is the meeting people, meeting people I knew before and other people, and meeting them in a way I was forced to relate and there was no real escape, to time or place or substance or intellectualization. It kind of helped me in that sense, that in my own life, I'm dealing with these things a lot in that I feel certain fears and insecurities in terms of relating to people, especially people for the first time. The first time I meet them I almost automatically go into a space of a less worthwhile or something, and have to climb out of that to relate, in order to be here. So, uh, I went through that process repeatedly, a repeated number of times in the past 24 hours. So really here it seemed to be a clear way of really doing it. It was exposed, the process itself, so I feel that, you know, that having done that, I feel it will follow over into, you know, the day by day life I lead.

Frank: Jennifer will make sure it follows over.

Paul: Yeah, yeah.

Frank: Uh-huh."

(Both C and F laugh.)

"Paul: So, uh, I guess there's no escape.

Jennifer: It really hit me about what Paul said about there being no escape. That's really an important thing for me in having to confront a lot during the workshop. I was continuously confronted by shit that would come up with me. Fears, the fear of aloneness, being different, the fear of not being able to be as whatever as the rest of the group, not to be able to measure up to what they are. There was a comparison thing that I was really aware of, like, "Am I doing the same thing that everyone else is doing in the same way?" That became really apparent. The fear of taking off my clothes and exposure, and I got to eventually not mind taking off my clothes, which was really nice. And also I was surprised that as I stopped the head-tripping and stopped going into my intellectual trips about, "Am I doing this right?" and, "Am I going to be judged?" and I found myself, that instead of being afraid of the unknown or what was going to happen in the next exercise, I found myself just kind of looking forward to it. It was an excitement, it was a feeling of excitement like, "What's next?" which I thought was really nice. I really enjoyed the contact and I feel like I hit a really deep space with everybody and really connected in a really deep way with everybody and that felt really good.

And I noticed in Ma's today, going buying food, there was some lady walking down the sidewalk and Paul and I were walking holding hands and we just lifted our hands for the lady to go underneath. I was shocked that I was doing that but it was, I just felt that there was less of a separation between me and people. It was really nice and I guess that's all."

C: I hate to read the next thing because Debbie comes in and then she says, you know, ...

"Did it become clear after going through the whole workshop about what Frank said at the beginning about feeling the softness?"

C: ... when she just said that it did! You know, the whole thing was about how it changed it, it seeped out into her life, it made her feel closer to people ...

F: And I got blamed ...

(Side one ends.)

F: And Nancy wrote that letter.

C: Which letter? I remember a letter from people who had done the workshop and were writing about their experiences. Is that the same thing?

F: She was 40. He was 20.

C: Oh, yeah, yeah. Wow. Wow. Here's Viara.

"Viara: I felt from the beginning a strong demand from each person to really be here and to be open to them as me, which I felt continued through the workshop. In each exercise, I was constantly feeling that from different people, so through the whole 24 hours, I didn't have any time to space out. With every exercise we did this time, I felt it brought me closer, much closer to someone or to several people, just specifically like, um, during 'At your Pace,' with Paul, when we did our dance together, we both remarked later how we had felt a warmth from that, it felt real good with each other, just playing with each other like that. When I spent the 2 hours with David, I felt that brought us much closer together."

F: Pairing.

"And when Nancy was with Frank, I felt that that brought me much closer to Nancy, just in the way that she was so soft and so slow with Frank, just opened me up to Nancy and just brought us much closer to her. I felt very vulnerable to what was around with Joey and Nancy. It felt very painful when they left, but I felt also that it just made the importance of commitment much clearer to all of us.

I think I felt how strong the commitment was within each of us during the whole workshop which is why we have all expressed why we have felt a lot of closeness with each other in a real way. I feel that with this workshop, that when the demands were made, that there was a very sincere effort to comply with the demand. Like demanding of David to just be more vulnerable all the time, to each of us. There were these demands. And I felt that it just felt so good to see everyone putting so much input into this workshop, and getting so much out of it for everyone. That's all.

Frank: None said what they didn't like.

Viara: I disliked when Joey and Nancy left. And I disliked just when that whole thing started, a couple of hours before they left, feeling mostly from Joey, when he was pulling out, when I really felt it was during Witness, when I had Bob exploring Joey, and it just felt like Joey wasn't at all responsive, or there for Bob. I didn't know what to do about it. I felt that Bob was great, just hanging in there, exploring him and demanding of him. But Joey just wasn't responding. I disliked that a lot."

C: So this is a different Joey. This isn't -- yeah. This is before you probably even met Joey, and Barry. And it's a different Nanc -- no wait ... there's two Nancys. Yeah, there's two Nancys there. Oh, and then there's, it says David Lovegarden. It's his autobiography.

"The first thing that I recall from my childhood is the one room school"

F: (nose)

C: Oh yeah? Oh, that's not his real name then. Or it could be German ...

F: L -

C: Lustgarden. Yeah.

"where I started school. I see myself scared and confused and as having difficulty talking with anyone."

F: (screams) It is funny we have this.

"I was afraid of the teacher and was ashamed that I couldn't do the work as well as everyone else in my class. I was the smallest kid in the school, which just reinforced my withdrawal and fear. My mother and father were either fighting or in a dead cold silence. My sister and I would occasionally overhear them threatening to leave each other. My mother was secretly plotting to leave my father, and one day, when he was away from home for the day, a large truck arrived and men started to move all the furniture out. My mother just told us that we were leaving my father. This wasn't a surprise to my sister and me, but we hadn't expected it to be so sudden, and without him knowing. In spite of my confusion and fear, I was caught up in all the excitement and commotion of moving, as we had to be out of the house before my father came back.

My mother, sister and I moved to a big house which was located in a town nearby. It didn't take long for my father to find us, and stand outside of our locked house and shout and cry obscenities. My father did this for several weeks while we would stay in the kitchen. I would just feel totally confused and frightened. In order to win our confidence in my mother's decision to leave, she started to campaign to degrade him and tell us how terrible he was. She couldn't have painted a worse"

F: How long ...

C: ... is this? How long is this thing? It's six pages. Oh boy. Maybe I should go to the end. It's just, actually it only goes up to high school. It talks about having relationships with these guys in military school.

F: Next.

C: You know what I'm going to do here is take these things off, cause otherwise I'll think we didn't look at it ... This is another workshop.

F: You are getting the feeling.

C: Yeah ... o.k., this was all in the space of three months, you had these three ... I guess, did you have like ongoing workshops every week, or was it ...? Because there's these three like 24 or 20-hour workshops in like three months. November, December and January, you know. But then there's one that says "20-hour workshop, 11-week workshop, December 1975". So ... Let's see, this is the journal of the 20-hour workshop. The group is Richard, Pat, Ellen, Greg ...

F: They were in the weekly workshops.

C: So there would be weekly workshops and then these would happen, like periodically.

F: This was the first Berkeley workshop. Pat worked at the Body --

C: Body Time?

F: Shop.

C: Body Shop. Right. Wow, that must have been the very beginning of it. There's Ellen, Pat, Richard, Greg, Bob, Linda ...

F: Richard worked in the deli Moishe's.

C: Where was that?

F: Shattuck and Haste.

C: That's near the Haste Street place, right? Was that still there when you were there? Yeah. Wait, what was Ma's?

F: Ma's Revolution. It was a great g -

C: Is it a grocery, grocery store? (F - yes)

F: Communal.

C: Where was that?

F: Telegraph.

C: Wow. Like right in the main part of Telegraph? (F - yes) Wow ... wow.

F: Big.

C: Do you know what's at Shattuck and Haste now? What's there now? I just have to go by there.

F: The theater, which just reopened.

C: I think I know ...

F: It was Mitchell Bros. when ...

C: ... you were there. Before the laws against adult theaters and bookstores ...

F: Even live ...

C: Even live dancers and stuff, at this theater -- yeah. Did you go there? Yeah. Let's see, there was Bob, Linda, Mike ...

F: Greg was a wheelchair repairman.

C: Wow. ... Viara, Jo and Frank.

"Naming:

During this exercise, there could be felt a nervousness, anticipation and curiosity from Greg, Ellen, Pat, Richard and Mike."

F: What naming is, is a person is in the middle. He goes up to each person, touches the person in any way he wants, says his name, any way he wants, but just his name. And the other person repeats his name.

C: Oh he says there name, any way he -- no the person who's in the center says that person's name that he goes up to. Oh he says his own name? Oh he goes up to someone and touches them, and says his own name ...

F: Because this is the first ...

C: ... is the first thing that happens. So it's like he's introducing himself to everybody? In a way. Oh o.k..

F: The other person repeats the name in the way ...

C: ... that it was said.

F: Then the second person touches the first person in any way ...

C: And the first person repeats the name in the same way that it was said.

F: After the second person says ...

C: Yeah, says his name. Yeah. And so, does the person who's in the middle stay in the middle and go up to each person? Like that. (F - yes)

F: What commonly happens is they try to, "Hi ...

C: "Hi, I am Frank." That kind of thing? And you stop them. Yeah.

F: And often they can not remember ...

C: The name?

F: Or who does what.

C: Or who they are?

"This was the first workshop experience for Ellen, Pat, Richard and Mike. Despite the fact that these feelings were happening, they were safely covered over in the discussion period that followed later, with a superficial lightness. Mike was noticeably uptight and aggressive.

Trust:

This exercise served as an ice-breaker. There was now the necessity to work together as a group. However, a 'team spirit' attitude was grabbed onto, which set off a safe social atmosphere. Ellen, at this point, used her height as an excuse not to be directly involved as part of the group.

Discussion Period:

Responding to Frank's question, 'How did you feel about Naming?' Richard said, 'It felt good.' Ellen said, 'I liked it.' So, although there were a few serious responses, the general air was one of off-the-top-of-the-head, trivial comments."

C: Who wrote this? It sounds like ...

F: I expect Debbie.

"Frank tried again by asking what the feeling was during the Trust exercise, but this time the responses were spacy commentaries."

F: (moans) Skim.

C: I'll just read the stuff that's just facts. Oh god. I'll have to skip "At Your Pace" because there's no facts there. O.k., "Pairing."

F: I am haunted.

C: Really. It seeped into the records.

"Pairing:

Linda was paired with Pat. Viara was paired with Mike. Bob was paired with Frank. Richard with Greg, and Jo with Ellen.

Upon returning, Viara and Mike brought the conversation they had been having into the group. He said he wasn't sure that he wanted to go on with the workshop. He said he felt that he was only half-doing the exercises and that he wasn't getting anything out of them."

F: (wails)

"Mike had committed himself for 11 weeks, after three weeks of interviews. After an hour or so of discussion, he said he was willing to just drop it and go on. Working this

through with Mike brought the group's focus together. Pat and Richard clearly stated their commitment. Ellen said that although she had a lot of fears about the workshop, when she made the decision, that was that, and now she was just going to do it."

C: This is hard. I can't - you can't read this stuff, cause it's so judgmental all the time. O.k., here we go ...

"Demanding:

Viara went into the Demanding circle first. Generally the demands were focused on bringing her closer to herself."

C: Every time I think I'm gonna read something ...

"Some of the ways this was done was --"

(F - stop)

C: O.k. But I was trying to get the actual demands ... They had her take her 63 braids out.

"Frank's demand was 1) To go to Linda and tell her what she felt was her ultimate relationship."

(Frank screams)

C: That was for Viara. Were they like, had, kind of, paired up, sort of? (F - yes)

"2) If Viara thought that Linda did not have the qualifications to do this, then list each qualification."

F: (screams) See what I mean about demanding?

"3) If Linda did have all the qualifications, then ask her if she were willing to fulfill Viara's needs. 4) If Linda said yes, then Viara was to accept it.

The outcome of this demand was a marriage commitment between Linda and Viara."

F: (laughing)

C: (giggling) Oh shit! The beginning of the end ... I can't read the rest of this ... this is funny. This is like an outline of the whole thing, of like a whole time period. This is like an outline of a whole time period of working with people and doing the workshops and stuff. It says:

"I. Interviews

A. Babying Mike

- B. Pat and Richard
 - a. commitment vs. freedom
 - b. reaction
- C. Greg and Ellen return

II. 24 Hours Workshop

- A. Pat and Ellen dropping their reaction
- B. Mike's gain
 - a. all focusing Mike bringing about melting feeling
- C. Linda and VR marriage

III. Dropping the Process

- A. Laziness
- B. Impersonal

IV. A Workshop

- A. Time commitment
- B. Closeness
- C. Battle for control
 - a. there was no warm-up fears/undercurrents
- D. Break-up
 - a. vacation doubts
 - b. Hitler, Manson and the Barbie dolls"

C: Do you know what that's about?

F: My image.

C: Oh, Hitler/Manson? And the Barbie dolls? Oh, the women? (F - yes)

"V. Beginning of Individual Sessions"

C: So that last thing that ended with Hitler, Manson and the Barbie dolls, it seems like that was an extended workshop, like over time, that's why it says "time commitment" at the beginning?

F: Six weeks.

- "
 - A. David
 - a. teaching about relationship
 - b. the smile
 - c. the fallacy 'to get out of my head, I must be sexual.'
 - B. Chipper
 - a. mama has a cunt

- b. the blame ping-pong
- c. the Marlboro man

- C. Jeffrey
 - a. fags are safe"

F: David's boyfriend. Chipper was Jeffrey's boyfriend.

C: Along with David? Wait, wasn't David and Jeffrey ...? Oh, so they were all boyfriends? No, it was after David ... same time?

F: Chipper was Jeffrey's ...

C: ... boyfriend. David was Jeffrey's boyfriend. But Chipper wasn't David's, right? I get it ...

- "D. Jennifer and Paul
 - a. marriages are made at Frank's

- E. Nancy and Jerry
 - a. the ball-breaker and the mouse"

F: 40 ...

C: ... and 20? She was the ball-breaker and he was the mouse?

"VI. The Karma Group - 24 Hours

- A. The differences from past workshops
 - a. personal inter-relationships
 - b. previous individual ongoing work with me
 - c. maturity"

C: So this was a workshop after the individual sessions. And what it's saying is that these people had been working with you longer, and stuff like that.

F: This was the beginning ...

C: ... of the group? Right ...

- "B. My demand of David
 - a. the dynamics of the demand
 - b. the lasting results"

C: I think that was one that we read there, cause then the next thing is:

- "C. Nancy and Joey walk out
 - a. the 2 a.m. blues

- b. glamour and the flow
- c. aftermath

VII. The Four Months Group

- A. Forming of the group
 - a. continuing karma group
 - b. the famous ass-kicker
 - c. Nina and Primal karma"

C: What is that? Did she just come in to the group? Is that where she - or is that something that she was doing?

F: She was a therapist.

C: Oh, did she do Primal therapy?

F: Not leading it, but did it.

F: To be continued.

C: This is great, this thing! God ... and then at the end there's like, oh wow this is so neat. And then, oh wow! Then there's kind of a summary of this whole time, sort of. Or this may be - yeah, this is a summary of like the people who were working with you.

F: (screams) Something to look forward to.

C: How neat! Boy I'm so glad it's not Debbie writing it ...

F: You see where X-

C: -Plicit players comes from? Oh yeah ... o.k. ... marathon ...

F: Amazing how much I have done.

C: Really ... that outline is like, gives a good idea, and that's only the space of, you know, maybe a year.

Linda: Marathon men!

F: We could have ...

C: ... gone on?

L: Yeah.

C: I didn't even think it was that long. I didn't think it was nine.

L: Yeah.

C: I think it's the ice-cream.

L: Uh-huh, yeah.

C: That ice-cream helped.

F: We just found ...

C: Oh, the outline you mean? We just found this outline of this period of starting the very first workshops in Berkeley through - it's like an outline of like the people and the things - like, the very first workshops. Then starting individual sessions ...

L: Oh my God!

C: And it's all labeled out, 1, 2, 3, A. B. C. D.

L: Did Nina write it? Does it look like something Nina did, or is it something you typed?

C: Well I'm sure you had someone, with someone else you probably did it ... right?

F: Not Debbie.

L: Right, well Debbie wasn't involved at that point. It seems like Nina was the one that was involved at that point in terms of keeping your records.

C: I think it couldn't have been Debbie because she would have added some bizarre things ...

L: Well Debbie was out of it by that time. She was home with Jo and Ray and the kids. So she was very peripheral.

C: Right.

F: We suffered ...

C: Oh yeah, we suffered though - well see I was confused because it's actually attached to this stuff where she's writing - maybe it's not - yeah it is - where she's actually writing a summary of one of the workshops. And it's ...

L: Painful.

C: You can't - you know, I'm trying to get like facts of what actually happened in the workshop but, you know she always has got to say some little thing about it, and kind of, you know, put people down in her little ways, you know.

L: In all knowing.

C: Yeah. And we read like her, like there was this one workshop where everyone was asked what they felt about it afterwards. And we read her thing ... just goes on and on. Just like seems to like really have it all under control, all in the bag about what it all was about ...

F: And whenever I ...

C: Oh, whenever you said something, she'd come in and go, "What Frank is saying is ..."

F: (screams)

L: Oh no ...

C: And like someone would say, like this one woman ... who was it ... I forgot her name. But she talked about how the workshop was really great, she really like - she was talking about how she went out afterwards and she was walking hand-in-hand with this guy Paul, that's her boyfriend, and how they felt like - she felt like really just connected to life and to the people ...

[10/95 #17]

“When the group was breaking up, two common complaints were”

F: I knew what I wanted ...

C: ... from the beginning? Or you knew what you wanted? As opposed to ...?

F: People not knowing what they want. So that gave me power.

C: Oh. Yeah ...? (both laugh)

F: As if ...

C: What, were they implying that you misused your power? Yeah.

F: Even by having ...

C: Even by having it? Yeah.

F: And 2) I had a master plan.

C: Oh ... that they - somehow they didn't know about? And that you had it all along, this master plan?

F: That was partly Debbie.

C: Yeah. You can see, you can hear it in those workshops.

F: And partly their not taking responsibility for ...

C: ... their lives ...

F: ... what ...

C: ... what they created. Yeah. Yeah. Wow, it takes them right out of the picture, like they were just pawns, you know, or just kind of playing along to someone else's thing.

F: Also, taking what we did and had for granted.

C: Yeah. Yeah.

F: That was what you were trying to get at ...

C: ... yesterday. Yeah. Yeah. Yeah. Yeah, that's what I was trying to get at ... I was coming through the wrong channel to get at it though.

F: Through glamour.

C: Yeah. Yeah. Yeah ...

F: Really I just followed the dot.

C: Just, you mean, with what the group did? Or what you did together? You followed just kind of ...

F: Everything.

C: I think what I did yesterday is I was trying to get in - or I was trying to go through the way I thought they might be thinking, you know and then I actually started talking like that, you know, like what I thought they were thinking, and then it just ... so ...

F: Like up to Berkeley, I was not really satisfied with ...

C: ... with the workshops that you had done? Or the feeling of the workshops ...?
(F - yes)

F: Because at the end of a workshop, people left.

C: Yeah. And you couldn't keep working, and keep doing stuff with the same people.

F: And so I started over ...

C: In Berkeley? No.

F: I had to start over with every new ...

C: Oh yeah, yeah. Right. Right. You had to start over with every new group.
Yeah.

F: And the 24-hour one-shot ...

C: ... deal workshop?

F: ... is like a drug. It is very intense. It shows the possibilities, but ...

C: ... then it's over. Yeah. And then people leave.

F: And they can say it is because it is a one-shot thing.

C: They can say that they're leaving because ...? No.

F: They did what ...

C: Oh, they did what they did because it was a one-shot thing. Right. Right. Like that guy in the workshop was talking about how great it was just to have this workshop

cause, you know, “you can’t be like this in real life”. And then you said, well, but isn’t that what we’re ...?

F: Why ...

C: Why not?

F: ... bother, if ...

C: If ... right. Right.

F: It was easy to get people for a 24 ...

C: ... hour thing? But not as easy to get people for like an extended workshop, to commit to an extended 11-week or four months or something like that ... Yeah.

F: And even the 3 or 4 month workshops ...

C: Even those? Because then they would end too. Right. ... It seems like you did longer and longer things ...

F: But I fell into a ... what works. By David wanting individual sessions. Then people wanted ...

C: ... individual sessions?

F: Then when they were working ...

C: ... with you?

F: ... one-on-one, then they did the workshop.

C: Ohhh. Ohhh. So the people would be working with you one-on-one, and you’d do workshops, and they’d do the workshop.

F: So they had a community.

C: Right. It sounds like the roots of the apprenticeship, sort of, in the fact that there’s a group of people that are working individually that also do these workshops which, you know, happen periodically ... or, weekly! Were they weekly? (F - yes) Ohhhh. So did people that started doing individual sessions -- this is the beginning of the group, and these people would do the workshops every week, and that’s the beginning of the group. Those people were eventually ... yeah ...

F: Plus pairing.

C: Wow. Right.

F: So one day a person came for a ...

C: ... one-on-one session?

F: One day he did the workshop ...

C: And then another day he was in his pair. So it was, it became more of life. Yeah. It became a bigger part of life than just doing a workshop, or just having a session. Yeah.

F: Then group sessions.

C: Wow. Do you mean like the whole group, or like a household? (F - yes)

F: Then people started working together.

C: Like jobs, like their jobs? Right. Like EVC?

F: Whole Earth.

C: Right, so it ... it went out into ...

F: So it got very deep. So people who just wanted a guru or therapy fell away.

C: Yeah. Yeah. Wow ... Boy that's not really the ... that wasn't really what people probably expected from doing that kind of work, you know. Because there was therapy and there were workshops ...

F: Yes and no. In those days people were looking ...

C: ... for that.

F: We saw that in even the first 24-hour ...

C: ... performance?

F: Workshop.

C: Yeah. Yeah. Yeah, yeah. Right.

F: People were experimenting.

C: Yeah, yeah.

F: They did not think they knew how to live, how to get what they wanted, but they were willing. Today, people ...

C: ... think they do know what they have to do to get what they want. (F-yes.) And so if something doesn't fit that, they aren't really willing to try it. (F-yes.) Yeah. It makes

you wonder what happened in there, you know? Just what, I mean it's probably very complicated, but you know ...

F: Feminism and new age.

C: What happened to feminism? I know you've written about it.

F: What do you mean?

C: I mean, well, like Linda talks about, like she was talking about feminism, you know, and the people she grew up with, it was a good thing, you know ...

F: Liberating whole ...

C: ... person? Right.

F: Free.

C: Right. But then when it became something to just hide behind or something for just power?

F: To not take responsibility. Not just for yourself ...

C: ... but for other people.

F: It became a box.

C: Like a limiting box. And kind of self-centered that way? Like I watch out for myself, but I don't take responsibility for anybody else out there or my relationships with everybody else out there.

F: I am weak.

C: Right. I am weak so I have to have this box, and then I am special and weak. It always talks in terms of being strong, but you don't need that if you already think that you are strong, you know, after a certain point you don't need it.

F: It is a teenage ...

C: ... kind of thing. Yeah. Yeah.

F: How can I give myself orgasms.

C: How can I give myself an orgasm?

F: That was a b-e-g- ...

C: ... beginning? Like I don't need a man to do that for me?

F: It did not start as “I don’t need a man.”

C: It started ...

F: Focus on yourself, solo body.

C: Focus on yourself, your own body ...

F: The theory was then you can ...

C: ... after that you can be in the world with other people and be able to have a say and function like everyone else and be strong? No ...

F: Give ...

C: Oh, give to, oh, that’s how it started, is focus on yourself because then after that you’ll be able to really give to other people. And then it just stayed in that box of focusing on yourself. Right. And they never got around to actually being with other people ...

F: And I said that at the beginning.

C: But did they listen?

F: And things like primal therapy just created a cycle.

C: What kind of a cycle?

F: It felt good to release your anger so you kept doing it, kept getting angry.

C: So that you could go release it? (F - yes) And then I guess you would get, would form the idea that that was a normal part of life, of getting angry and then needing the psychotherapy to release that.

F: It is the same dynamic as a businessman going to a dominatrix after he screws people all day.

(Side one ends.)

F: ... beat him for being a bad guy so he releases the guilt ...

C: ... by getting beaten by the dominatrix ...

F: ... so he can do it again.

C: And it seems like that is what new age is based on. Or almost like there’s also that thing about being weak too in new age, that you really are weak fundamentally and you’re always going to get hurt and it’s bad.

F: So I could not have planned the form of the work. I just follow.

C: Yeah, yeah. So we were on the four months group which was after David.

F: He was in that.

C: But the individual sessions had already started, before that. “Forming of the group,” “Continuing karma group,” “The famous ass-kicker,” “Nina and primal karma.”

“ B. The size

C. The limp dildo group

F: I had to start a second group workshop. I had so many people.

C: Oh, wow.

F: So one was on Thursday and the other on Sunday.

C: And what did limp dildo have to do with ...

F: Thursday group ... were people who just wanted a guru or therapist.

C: “Limp Dildo group” (Laughs.) Oh, this is in the limp dildo group ...

“Comments: Deb’s demand of Nancy. (Tony and it’s lasting effects.)

“ C. The V.R.-Nancy Demand.”

C: Let’s see, this is still part of the four months group.

“ D. The Dance. Stonewall Willy. ‘But I am tired.’ David’s spaced out.”

F: Willy was Nina’s ex. He was a primal ...

C: ... primal therapy guy? (F - yes) Was he a therapist? And someone who did primal therapy? (F - yes)

F: His whole house ended up ...

C: ... in the workshop? (F - yes)

F: Mary was ...

C: ... in his house? (F - yes) Wow ...

F: They were probably the first house ...

C: ... that you ever worked with? (F - yes) Wow ... wow ... See that's one thing that really seems -- well, I can't say that. It just seems like there was a lot of people living together like that who would be willing to go into something together like that. Whereas I've seen so many households now, you know -- I know that you've done performances at households recently -- I mean, oh it was a commune, in Wisconsin, that thing? That was more like a commune, at Alexi's old thing, or was that a household?

F: Dorm.

C: Yeah. But it just seems like there's so many, like there's a lot of households where I don't think the people would ever get into that with each other, cause they're living together but there's not a real deep, any deep relationships going on ...

F: People were looking ...

C: Yeah.

F: Looking at Primal, looking at David's ...

C: David's class. Well people were like, yeah, were looking, were curious and searching and looking for things.

F: Unsatisfied. But looking ...

C: ... for satisfaction. I mean --

F: They were hopeful and active ...

C: So what was the dance? Was that just the dance of the people? Someone wrote that ...

"Stonewall Willie"

F: He was used to being the ...

C: ... the big guy? (F - yes) What's "but I am tired?" (F - don't know)

" E. Drop-outs

- a. Jeffrey and Renee, not there
- b. Cannis (sp.) Don, loneliness is happiness
- c. Poor Howie

F. The sub-groups

- a. advantages
 - 1. the base of commitments
 - 2. the take-home workshops
- b. disadvantages
 - 1. the clicks-maps"

C: What does that mean? Does it mean clique like c-l-i-q ... (F - yes) oh, cause they spelled it click ...

F: When one person left ...

C: Oh, the other would follow? (F - yes) Oh and the maps were like the maps of the, how people connected to each other in a clique.

- “G. The Dull Wool
 - a. surface skating
 - b. back to good ‘ol demanding

- H. The 24-hour workshop
 - a. how to play with your toes for eight hours
 - b. the ain’t going anywhere pressure
 - c. melting through Doug”

F: Doug was Joey’s boyfriend. A wimp.

- “
 - d. Doug’s resurrection
 - e. swishy model”

F: You get the feeling.

C: Then o.k. this is still part of the 4-months group:

“I. Club Twat -- can’t get no expectations

J. Dixie -- keeping commitment (tape #8)”

F: She was in Willie’s house. She and Nina went through P-r ...

C: ... Primal therapy together? (F - yes)

F: With Willie.

C: They all went through Primal therapy together? No, no, no.

F: Willie was ...

C: ... the teacher? The guide? (F - yes)

F: Nina brought them.

C: Oh she brought them. Whoa.

“ K. David’s crucifixion???

L. Sum up

a. From individual to group commitment.

- OR -

b. More money, less hours.”

(laughing)

C: Sounds like the Rocky & Bullwinkle Show.

F: When they came in ...

C: ... households? That was big money?

F: They keep paying ...

C: Ummm ...

F: ... as individuals.

C: Right.

F: So ...

C: Right. More money, less hours. ... Oh, that was #8, this is a new section.

F: I was making a lot of money.

C: Like you were really raking it in?

F: I did not charge a lot. But ...

C: ... it added up? Right. Cause, yeah, individually, it wasn't a lot, but when people came in groups and households ...

F: And then workshops.

C: Wow ... So that's the new section.

“VIII.

A. The work with Nina”

C: What is that?

F: When V.R. had Linda stop working ...

C: ... with you ...

F: ... and Nina took her place.

C: Who's place?

F: Linda. Like when I met with people, Linda ...

C: ... would like, right, would bring you in -- no ...

F: ... would read my board ...

C: Yeah, yeah. I understand.

F: Not like now. She would be in the session.

C: Ohhh.

F: And we would work together. She explained what I meant. She would fill in ...

C: ... fill in the details? Yeah. Guess Debbie was not doing the greatest job of that in the workshop.

F: She never ...

C: But she tried, well she was doing that ... yeah.

F: So when V.R. ...

C: Yeah.

F: We were at work eight hours a day, and on workshop ...

C: ... days, it was ...

F: ... longer. Eleven hours.

C: Eight hours plus three. Wow. Wow. Yeah, we were looking at the calendars, and the days were just filled. Yeah.

F: We would eat out.

C: Didn't have time to cook.

F: No. We could not go home.

C: (tongue-in-cheek) Oh yeah. O.k. Oh yeah I get it now ...

F: There were people at home to cook.

C: I totally forgot that you were at either ... yeah. That you were at a different place ...

“ B. Doug, Joey, Ellen, Milo”

F: A house.

- “
- a. romanticism
 - b. fear and isolation
 - c. melting
 - d. changes

C. The Marin Four to the Archetypes

- a. Willie - rich, scared poppa
- b. commitments ain't made in heaven
- c. Ann dropping fears and getting down
- d. Mary - glamour and directness don't go together
- e. Dixie - self-doubts are the devil workshop

D. David, Susan, Pat”

F: Susan would marry him.

C: David? Is this the David? This is David Lovegarden? (F - yes) Is Susan the earth-momma? (F - yes)

F: I need to piss.

C: Piss?

L: (from other room) O.k.!

F: This is amazing.

C: This outline thing.

L: You're still working on the outline?

C: Yeah.

L: Wow ... let me look at it, see what it looks like. “Journal of the 20-hour workshop” ...

C: Well that -- it's attached to that.

L: Oh I see ... it's December 5, so, wow, that's right after we met, yeah ...

C: This is where Debbie's making her comments and everything.

L: (leafing) Wow ... swift ... you have to piss bad, huh?

F: Joey also did primal therapy, then did David's thing, then Nina brought Joey.
C: God, Nina brought a lot of people. Let's see ... Oh, yeah ...
 "D. David, Susan, Pat
 a. nervous laugh
 b. manipulating ma"
C: Susan? (F - yes)
 "c. psychic egos battle for control"
C: David.
(Both laugh)
 d. don't skip steps
F: Sex.
C: Don't skip all the steps in sex? No, don't skip all the steps in leading to sex.
F: Not leading.
C: But the steps in ...
"IX. Comments
 A. Why do Primals send me clients?
 B. How does individual and group work give the workshop new meaning?
 C. Other people ripped off my methods."
C: David? (F - yes) (Leafing) I think this is some summary of that.
F: Hope not - Debbie.
 "My form of working has greatly changed in the past year, not so much
because of planning on my part ..."
F: (Roars) Why do I bother talking?!
C: I know! It's all here.
 "... but because of the demands of the people who have come to see me.
The way I worked at the beginning of this year was the same as I have been working for the

last two years. I went out searching for people to do the workshop, searching for them in cafes, shops, on the street, etc.”

F: Amazing.

“I met Lindsey at a play. When I found a person I wanted, I tried to set up an appointment to talk about the workshop. For months, this outgoing approach had been working less and less. One of the reasons for this was I moved to Berkeley where the growth movement and the spiritual explosion had both jaded people and set them on their guard against anything that smacked of encounter groups or of cults. Most people wouldn’t make appointments and those who agreed to come failed to keep their appointments.”

F: So we sat in the office ...

C: Oh, you just sat in the office waiting for those people? (F - yes)

“Lindsey was an exception in this dry period. She recognized the pole from which I approached her. She made an appointment and kept it, which was a welcome change. Lindsey always saw what I was talking about, understood the focus of the workshop, knew what melting was. But she seemed to be divided into two people by a stubbornness. The one person saw with almost perfect clearness, but the other refused to see, holding on to her limitations and fears. She spent an hour telling me why the workshop would be ideal for her to do, how an ongoing workshop would teach her about keeping commitments. But she would then switch, and it was like switching off a light, to the second person and said she wouldn’t so the workshop at all.

“There were two reasons for this switching. First, she had built a very glamorous lifestyle which she saw didn’t fulfill her needs but which she didn’t want to give up, and which she saw the workshop would threaten. But I think the second reason was more basic, if illogical. It was too simple for her just to act on what she saw, and wanted to go through the long process of me convincing her. All of this goes on in most people. What made Lindsey different was she would admit it even while she was going through it. During the first interview with her, which wasn’t taped, she would say, ‘This is ridiculous! Why won’t I take off my clothes? People who I massage are nude. I go nude around my friends. I see it’s a matter of trust and I should do it.’ Then the switch. ‘Why are you humiliating me?’

“We both knew she would take off her clothes and would make a commitment to do the workshop. She did and left feeling good. But she fell into one of the most familiar patterns in my work.”

[10/95 #18]

“They would start having doubts and fears. What did I do? What have I committed myself to? And the experience, the feelings, and the trust they had with me would become lost. This is what happened to Lindsay. But again there was a difference with her. Where most people just broke their commitments, she called to make an appointment, to make me dissolve her commitment. She knew I wouldn’t do that. So we both knew that the meeting was to be the me-convincing-her process. She said she was afraid that I was drawing her into a ‘community’ where the whole issue of trust is being dealt with constantly. This is pretty serious when you consider that we were just talking about a 24-hour workshop.

When she came to my house for her two interviews, she saw and felt how I and the six who are living together have melted together.”

F: On Dwight. Before the Baptist Seminary.

C: Is that where there was a house, and then who moved into an apartment next door? Was that V.R. and ... no.

F: I, Debbie, Ray, Jo, and the kids in one apartment. Bob and Nina in the apartment next to it. Linda and V.R. in a ...

C: ... oh yeah, in a house ...

F: ... next door.

C: O.k. yeah, I remember now.

“She saw the connection between that, and what she had read about the workshop. But she then took a leap into the fear of some revolutionary change in her life, rather than staying in what was actually happening. In her head, she was seeing herself giving up her massage work, changing her lifestyle and maybe even joining a commune, when all I was asking for from her was a commitment to a workshop.”

F: A 24-hour ...

C: ... workshop.

“And a commitment to work on our friendship. Many people take this unnecessary leap into the fear of revolutionary change, and by doing so give the workshop an intensity, and me a power, which by itself and myself wouldn’t exist.

Lindsay kept complaining about having flashes of intensity in both her relationships and her creative activity which didn’t leave her satisfied. Lindsay would commit herself to things such as her massage work, or a drama workshop, and would work with people on these projects. But whenever a certain intensity, either negative or positive, she would pull away from the people. So her life was a series of flash bursts of intensity which she had no way of using or maintaining. She could only go out for another flash burst like an addict. I

told her she needed a consistency that a commitment to not walk out on a person would give her. But we both knew that what I was offering, a 24-hour workshop, by its very nature was another flash burst, another growth experience.”

F: (making sounds)

C: Jeez, why do you even ...? It’s exactly what you were saying.

“It could not be anything else but a flash. I hadn’t found a way to establish a context in the workshop’s people’s lives, where what happened in the workshop could be meaningfully applied to their lives outside the workshop. It didn’t even happen in the two-month ongoing group.”

F: In N.Y.

“So at best, the workshop that would last for 24-hours, would give a boost to Lindsay. At worst, a 24-hour workshop was a glamorous cop-out.

The other person besides Lindsay in the 24-hour group who wasn’t in my core living group, was Greg. He had been in the two-months group where he started to come out of his shy, aw-shucks, hiding place, to take more responsibility”

F: Not in N.Y.

C: Cause he was here ...

F: ... the first Berkeley workshops.

“in the group, and to a lesser degree, in his life. During the two months between the end of the ongoing workshop and the marathon, I met with Greg and Ellen, whom he was living with, to work on their marriage commitment. Ellen had always been weary of me and my ‘nude workshop’. It was fine for Greg to go to it, but she would stay home and cook him brownies. During the two months, Greg became increasingly dissatisfied about the mousy, social quality that up until then had passed for closeness.”

F: Which is the danger ...

C: ... of what?

F: Of this.

C: Of what?

F: Doing this.

C: This?

F: You become unsatisfied with social ...

C: Ohhh, ohhh. That's the danger.

“Finally Ellen agreed to come to see me with Greg as a last-ditch effort to save their relationship. At the first session she liked what was happening because we dealt with Greg, with Greg's part of the tangle. By the end of the session, both had made a commitment of marriage, a commitment to not walk out on each other, and Greg made a commitment to non-violence.

Ellen thought she got what she wanted: security, a comfortable romantic marriage. Moreover, Greg was forced, by me, to really listen to Ellen as an equal. But the next session, I forced Ellen”

C: “Forced” is circled in pencil.

“to face her part of the problem. I told that the security she wanted was a stagnant pond where she could flit around pretending she had something, baking brownies, visiting her social friends, going to her part-time job, all the while having no real closeness or contact with Greg. I helped Greg to define by her ‘little girl trip’ by imitating her. What the session brought out was Greg had to put on the pressure and demand what he needed from her. For example, to give up the social get-togethers with her friends. For any relationship to reach the degree of closeness that Greg needed, the people have to give up the spoken or unspoken polite rules, what a person can or cannot ask of another. They have to give up their personal ‘space’, their private sanctuary where they can retreat to when the pressures build up to level. This is necessary, even though it runs against the popular belief that one shouldn't deny another his personal ‘space’. Because if there is such a sanctuary, there is a cycle of avoidance which keeps everything hidden until a major blow-up.

To explain this concept I used instances in my married life, because the only authority my advice has is that it has worked and is working. Unfortunately, to give up her personal sanctuary, Ellen would have to give up her comfortable state and trust herself that she could handle the pressures of dealing with the relationship. And she wouldn't do that because being comfortable was her main goal for the relationship. The next session she maintained that everything was now fine in their relationship, that all the problems were solved. In reality, nothing had changed except that Greg had committed himself to the relationship. I told her this, and that if they didn't deal with the problems now, they would explode later. To that, she accused me of wanting them to have problems, not accepting that they didn't have problems, and (that) was creating problems. She started shutting down when Greg started listing the things he needed and wasn't getting in the relationship. At the end of the session Ellen was completely closed off, even becoming ill, but refused to walk out. Finally Greg agreed to not see me for counseling anymore, and to drop his demands on her, even though he said he knew it was the wrong thing to do. This is called settling.

During the second session, I asked Ellen to describe me as a counselor. She said I wasn't aloof like most therapists, but she felt like I really cared about the people I worked with, but I take too active role in the interaction, too personal in my dealing with the ‘clients’. By this she means I assume a personal relationship between each person and myself, and deal with the person through that relationship, not through a role of an impersonal referee.

She also said I am objective in a strange kind of way. I keep changing sides.”

F: (screams)

“For example, I supported Ellen in her demanding Greg make a commitment. Then I popped over to Greg’s side to demand Ellen to give up her ‘little girl’ trip. Obviously, there are no ‘sides’ in working on a relationship. They both needed a commitment, and the ‘little girl’ was in both of their ways. What Ellen really was saying is I put out what I see and feel in a very direct manner, without politeness or safe aloofness. Because of this she left not feeling comfortable, or, as she put it, ‘feeling shitty’. But doing anything else would not be my job. People come to me for, as a lot of them have put it, a kick in the ass. By its very nature this work isn’t comfortable.

Ellen was deeper into her reaction against me and working on their relationship. So when Greg decided to do the 24-hour workshop, Ellen fought it right to after Greg was out the door to come to the workshop, an hour late. During the time the rest of the group was waiting for him, it became clear that there was a new problem that I hadn’t dealt with before. For the first time, the core group were more than the new people. In theory, the new people could have fallen into the melting feeling that the core group had together, and could use that feeling as a base to build upon. But I discovered that the core group could be a handy scapegoat for a person to pin his fears on. Lindsay said she was paranoid because she was the only ‘outsider’ who didn’t know what was going to happen. It didn’t help that we told her we all didn’t know what would happen. Her paranoid feeling and Greg’s ‘frazzled’ feeling that he brought into the workshop from his fight with Ellen that night, became the two undercurrents of the first half of the workshop.

When I started doing the workshop, I had the exercises in a neat order of steps that would take people into intensity and nudity gradually. For the first couple of groups, I stuck to this structure. First ‘Naming’, then ‘At His Pace’ ... etc. But I then noticed a draggingness, a needless safeness.”

F: This is amazing!

C: Do you remember writing this? Sort of, not really.

“I started to give myself more freedom and spontaneity in choosing which exercise to do when, using and trusting my feeling for what a particular group needs. I have found people don’t need much, if any, preparation or warm-up before they get down to more intense exercises. When I look back on this workshop, I think we could have went from ‘Naming’ right to ‘Witness’ and started dealing with the undercurrents directly. As it was, we skimmed over the surface, warming-up. The old format was based on a premise that nudity was a big taboo to prepare for. But nudity wasn’t an issue at all in this group. Moreover, partly to the work in the interviews, nudity by itself has lost most of its exposing value and subtler methods have to be invented. ‘Witness’, along with ‘Demanding’ is the heart of the workshop. As it was originally designed, one of its functions was to make the person explore what he feels like when it appears as if he is cut off, isolated from what is going on. Being ‘not involved in anything’, ‘it’s jut two hours of’, ‘at first I was bored, and then I started to meditate, and I couldn’t do that, then I started getting pissed, just a pissed feeling.’

But the main reason ‘Witness’ is a great tool is that it forced each person to use spontaneity and creativeness to express himself and to deal with whatever he wants to in novel and sometimes direct ways. Because of my ‘Witness’, Greg started talking about what happened with Ellen, about the frazzled feeling, about his body etc. In other’s Witnesses, Lindsay’s doubts and fears were dramatically shown. Because of this, the discussions and the whole air of the workshop was more personal, less social and polite. But I did not keep the momentum up. Instead of going directly to Demanding, which would continue the direct probing, I had the group do ‘Totem Animal’ and ‘Touching’. Both of these center on physical exploring, in which Lindsay could hide in her massage, glamour, sensual self-image. She could be physical without really connecting with the other person. This doesn’t mean that physicalness couldn’t be used in this group in general, or with Lindsay in particular to deepening the melting feeling. Near at the end of the workshop, I had Lindsay give herself completely to each person by being erotic, but not sexual. This demand was one of the things, according to Lindsay, that brought her from the isolated, paranoid state into the feeling of being with everyone in a lightness. What was wrong with Totem Animal and Touching was by doing them at that time we were avoiding dealing with the undercurrents.

The workshop settled down to business when we started doing Demanding. In Demanding the person has a choice to go into the middle of the circle, to give himself completely over to the others. Once he has gone into the center, he has to do anything that each person asks him to do. He has given up the right to say no. This brings up issues of true vulnerability and how to follow and surrender to another. It also trains the others who are doing the demanding, how to keep pushing until they really are satisfied that their demand has been done. How to get in touch with what they want and feel from a person. How to keep control of the situation, not letting the other person shift the issue to something easier, while at the same time staying sensitive to the other person. More than this, demanding offers unlimited possibilities to what to explore and how to explore while still having a definite structure for me to keep control.

I first asked Greg to be the center. He didn’t say he would, but moved into the center. I was the first to demand. I took the group into the next room, where there was a phone. Then I told Greg my demand. He was to call Ellen”

F: (puff, puff)

C: Puff, puff.

“and tell her what he wanted from her. Greg became very angry and hard. It felt like he would hit me. He said he didn’t say he would be in the center, and he was telling me now he wouldn’t be in the center. I just took the group back into the workroom and picked Lindsay to be in the center.

While the first person was thinking up his demand for Lindsay, Greg began to break down, turned white and started to shake. V.R. went to comfort him. As they rocked, Greg started to cry. One by one the rest of us joined the pile. Greg cried for a half hour, reaching a peak of emotional intensity that he had never been willing to express openly before. After this peak had passed, he started talking about what he didn’t have with Ellen. The gut closeness that he was experiencing then with us. This was the start of the melting feeling in

the group. It was the seed of the longest lasting effect of this workshop. Greg used this experience as the base to demand from Ellen for several weeks.

Another demand that brought the group to a deeper level of closeness was my demand of Linda. I told her to pick one person in the group to be her straight-man, and pick a social situation for them to act in. After they had gotten in the mood of the situation, Linda was to start breaking taboos, as many as possible, one after another, while still staying herself. I told her the erotic taboos were the most obvious, and should be used if she became stuck, but that the more subtle ones were important. Linda fell into acting out characters -- a crazy person, a drunk, a whore, etc. -- for whom breaking certain kinds of taboos is safe because society expects such actions from such persons. I kept being dissatisfied after Linda thought she had broken as many taboos as she possibly could. I kept making her do another situation with another person. Linda was a kind of person who kept a nice, accepting, easy going,”

F: (cracks up) (being Linda) Oh?

C: (being Linda) Oh really? Excuse me? ... Should I go on?

“bland, together front with a smile to the world, and pushing anything such as resentments that didn’t fit this sunny image,”

F & C: (cracking up)

“under until it reached an explosion point. Every time I said I wasn’t satisfied, every time I pushed, this goodie-goodie front”

C: Oh shit ...

F: (making sounds)

“crumbled a little more. She began to snap back at me, breaking one of her own inner taboos. Once she put her resentment out, we could work on her really dropping the resentment, important to get the person to see the difference between dropping negative feelings and repressing them. Linda would go for days smiling and being nice, doing things that she ‘should do’, all the while saying to herself, ‘They are making me do this, forcing me to do this.’ Repression is holding oneself back, and lying to both oneself and others. Dropping, on the other hand, is admitting doubts and fears are there, and deciding to not live, act or react from these fears and doubts, and throwing oneself totally behind this decision.

To do my demand, Linda had to admit her resentment, drop it, and push herself beyond what she thought was her limits. After the workshop, the sunny image continued to crumble, forcing Linda to deal with those resentments, fears and doubts, and, as a result, she established stronger, committed closeness with people. Also she acted freer because she became aware of the taboos that were limiting her, and her power to break them. Both my demand on Greg and my demand on Linda shows my belief that pushing, demanding is essential for growth of the person. Pushing beyond politeness, beyond being comfortable,

beyond 'personal space' is one of the keys to reach the melting feeling. But demanding runs against the popular, laissez-faire attitude of most therapies. One reason why demanding is not in style is because it requires the person who is demanding to be focused on the other person, to be responsible, and to risk himself.

I wasn't satisfied with this workshop, because there was no way to continue the melting feeling once the workshop was over. Lindsay bounced back into her speedy social manner almost before she was out the door. Greg, after several weeks, was back in the same dull state with Ellen. As an experience, the 24-hour group is intense. But so is a drug experience, or a visit to a massage parlor. I am not aiming for the growth addicts, who take a different kind of workshop every week just for the high. I was looking for a structure which would make people make longer and more meaningful commitments. Before the 24-hour workshop, Linda and I started working on a new format. Linda had been an instructor of the Fischer-Hoffman process for two years. She had become dissatisfied with the process because the process was supposed to get people to be more open and closer to others by stripping away the guilt and other extra baggage they inherited from their parents. But instead, most people, at the end of the process, were no more open, no closer to others than before. They just had another form to hang onto, a language to hide in. But the process did have a certain glamour that attracts and holds people, which my workshop lacked. We decided to do a workshop in adjunction with an expanded version of the process, on the theory that the workshop would force the people to use the principles they would learn in the process directly and concretely in their relationships with other people in the workshop. We hoped this would prevent the process from being an intellectual hiding place. We spent a month rewriting the process. We wanted to keep the very powerful tool of slowing the brain activity down, by focusing suggestions which allowed a person to get into a 'mental state' in which there is no barriers of space or time, in which he can see things clearly, in which, to a certain limit, he can work out problems. The process is just one of many versions of the base process of focalizing suggestions. Silva mind control, Scientology, hypnosis and self-hypnosis, creative imagination, meditation, and the other methods of getting a person back in touch with his full awareness are other versions of the basic focus(ed) suggestion process.

When we were rewriting the process, we took out the Primal influence, took out most of the 'bitching', the blaming, turning the whole thing into the decision whether to continue the relationship with the person, using the parents as just example. And the decision about what kind of relationship to have with that person. And most importantly, the acting on those decisions. We used the focused suggestion process to get in touch with this deeper awareness, that slow mental state. But then taking the method away after the people were familiar with this state so that the method would not become an end in itself.

Linda and I put posters up, advertising our expanded Fischer-Hoffman process. The name Fischer-Hoffman attracted the upper-class, intellectual, uptight, growth addict who does groups and processes in a detached, impersonal way. This was not the kind of person to see me. After a few interviews, like the one with Bob, we started turning this kind away over the phone. Linda had learned during her two years of doing the regular process, a slick sale pitch that would get people. But the pitch was not seeing the person, was not dealing with his needs and his defenses right at the start. Instead it made the person feel safe and secure. After the first interview, we decided to not to sell our process, but to be direct with

the person, using me as the focus to force the person to really look at what is really going on. I started digging into the person's life getting a real feel for him. Then I started telling him not only what he is doing in his life, but also what's happening then. Then I started demanding that things change, not only because it would make the person feel more whole, but also because I, as a person, need more from the person. I was not limited by any social taboos of the situation, so I was free to push people. While being pushed is not safe or comfortable, it is a challenge which hooks people in a real way.

Mike was an example of when I should have pushed even more. He was a freshman in college, just moved out of home, living alone, had no close friends, male or female (but he focused on the lack of female friends). Obviously he was lonely and was looking for people with whom to get close. I told him that my group wouldn't ..."

"Mike was the first person whom Linda and I interviewed together. At the first meeting, Linda gave the Fischer-Hoffman sale pitch, so we did not deal with Mike as a person, get to know him, or deal with his life. At the end of the meeting, he hadn't been sold on the process, but agreed to think about it and come back the next week to talk some more. At the next meeting, Linda and I, instead of trying to sell him on the program, pushed him to define what he felt from us as people. Did he trust us? He said that he felt comfortable with Linda, therefore he 'trusted' her. But even though he felt something good with me, he didn't feel comfortable with me, because I pushed him. So he didn't trust me. During the meeting I got him to admit that being comfortable doesn't equal trust, and that trust doesn't mean anything if one isn't willing to take risks based on that trust. By the end of the session, he said he felt good and trusting with both of us, but he wasn't willing to make the leap into the committing himself to the workshop, basing that leap on the personal trust and good feeling between the three of us. Instead he wanted to have a 'trial workshop' in which he could check me out as a 'therapist'. This would have run against the whole feeling that I am trying to reach in the workshop, not only because it would put me in the position of earning his 'trust', which he could then withdraw whenever I did something that made him uncomfortable. I should have, at that time, demanded that he act upon his trust of us by committing himself totally to the workshop. Instead, while refusing to give him a trial workshop, I babied him by making another appointment with him. He also left that third session without committing himself. He called the night before the first workshop to commit himself to the eleven-week process. But this wishy-washy attitude should have been confronted before the workshop.

Pat and Richard also came because of the poster. At least Richard did. When they came into the meeting, Pat was almost completely closed off in a reaction, not talking, pretending not to understand what was being said. Richard, on the other hand, was gung-ho about finding out about this new trip. About half-way through the talk I shifted the talk to a personal level. We started talking about their relationship, which had lasted off and on for two years. During those two years, they both kept certain distance between each other to protect their personal freedom. This created an unsatisfying social-superficial quality in their relationship. I asked Richard what he wanted with and from Pat. He could not come up with concrete needs, staying on a very vague and abstract level. I asked him to describe the relationship. Again he was vague and abstract. His vagueness was not because he didn't know what he needed and had. It was because if he said what he needed from her, and demanded it, he would have to be willing to meet her needs, even if it looked like it would

infringe on his 'freedom'. His vagueness hurt Pat, even though she was also holding on to her 'freedom'. The issue of their both doing the workshop brought the issue of commitment vs. 'personal freedom' clearly out in the open. Because of the time commitment in doing the group three evenings a week, for eleven weeks, and the homework involved in the process, I told Richard it would be a danger to his and Pat's relationship if he took the workshop. But Pat saw that by making this kind of time commitment, would cut out some of her other activities. Doing this for another, especially a man, ran against the philosophy that she equated with feminist. But more than this, she reacted because I was pushing her to take the workshop, I personally wanted to get close to her. She didn't know what to put a stranger pushing her for closeness. She blamed a large part of the strangeness on my physical handicap, on my not being able to talk. But by the end of the meeting she saw that my pushing was what pissed her off.

Richard committed himself to the workshop, but Pat refused to say anything more than she'd think about it. For a week, Pat took opinion polls of her friends on whether she should take the workshop. Most of them told her -- no. Meanwhile, she was telling Richard that it was her decision, not his. He started to see that he didn't want this separate and untrusting feeling in the relationship. But he was still limited in his demanding by the 'give her her space' attitude. The four of us had another meeting into which she came with a fixed idea that she wouldn't make a commitment at that meeting no matter what, even if she started wanting to, to protect her freedom against my 'steam-rolling power'. When a person is in this kind of a reaction, he is the most exposed to being manipulated. The most obvious way of manipulating a person in this kind of reaction is reverse psychology. If someone stays slow and open, there is almost no way he can be manipulated. This time, I took a slightly more passive role, letting them fight with each other. There were times when Pat let down her independent front, and showed a lot of softness in spite of herself. At the end of the meeting, Pat said she wouldn't do the eleven-week process, but she would think about doing a 24-hour workshop, for and by itself. Richard called a few days later to make the commitment.

Greg called up to ask if Ellen and he could start the sessions again. During the month since they saw me last, the problems which Ellen had said didn't exist, had built up and exploded in the form of his beating her up and threatening to leave. At the session I got Greg to recommit himself to both the marriage and to non-violence. I showed them that the reason for the violent explosion was Greg hadn't demanded what he needed from Ellen. One of the conditions that Greg made for continuing the relationship was for them to work with me both individually and in the eleven-week workshop. Ellen made a big step for her by making the commitment to the workshop. I was aware that from her viewpoint she did not have a choice. She was also holding resentment and mistrust of me. Unfortunately, we didn't have any more individual sessions because I was focusing on the workshop itself, and didn't want to be the dumping ground for people's problems, which I saw individual sessions as being. But now I see that weekly individual sessions, coupled with the workshop, is a key both for making the workshop more intense and to get the people to live what they experienced in the workshop. For example, in individual sessions not only could have Greg and Ellen worked on the issues that come up during the week, but also Ellen could have dropped the resentment of me. I was not looking forward to go to the 24-hour workshop, which was the beginning of the eleven-week commitment for all except for Pat and Richard, because I expected Ellen and Pat to be bubbling with resentment and mistrust. I also

expected Pat and Richard to be checking me out, to see if they would take the eleven-week process. I was pleasantly surprised. As Pat put it, she left all of the resistance and fears outside the door. Both Pat and Ellen made the decision”

F: Never know ...

C: ... what’s going to happen ...

“to drop their fears and give themselves completely during the 24 hours.”

C: Gee whiz ... Let’s see ... huh, this is “20-hour Workshop, Eleven-week Workshop, December 1975”. And this has, this looks like it’s kind of Fischer-Hoffman stuff. This is Bob at the top. And there’s like words, “uncaring, mechanical, critical” and all these numbers. And then there’s “admonitions” and “traits”. And here’s a little diary of Linda ...

“He asked me to keep a journal of experiences with him, and this I shall do.

A Journal

After only knowing Frank for less than two weeks, my experience of him has been anything but gradual.”

F: !! Amazing! We don’t need to write ...

C: ... anything? I know ...

“Now I remember that once, many months ago, I passed Frank on the street, on the Avenue, conversing with someone. It was much too weird for my experiences. I hurried by.

So I work in a travel agency, and one day, I saw Frank wheeling in. ‘Go to anyone but me, please!’ I thought desperately. I really did not want to relate to this man. So weird it seemed. But he comes to me and so begins an unfolding. I could not think of any reason to not relate to Frank, yet to relate to Frank called forth a part of myself that I did not yet know from experience. And when he asked me to be in a play that he was directing, it felt so totally strange”

F: (making sounds)

C: No play ...

“and resistant to decline. And even though I was inclined to say no, please do not ask ‘in’ on my life, still another force operating answered, ‘Yes’ and gave my phone number to this strange man. There is something about Frank that speaks to me. It speaks to me beyond my personality and my past experiences and habits. Perhaps it is the relating, letter by letter, so slowly, so tediously, so directed. Perhaps it is looking at this man, this human form, that appears not to be totally human. Yet there is so much life there. It is in the eyes it seems. He looks and it seems that he really sees. He speaks with a clarity and directness

and simplicity that must come from being spared the toils and distractions of day-to-day conversation. Still I am left with a certain feeling, a joy. And he has a wife! That makes him seem a little less scary to me, a little more normal.”

F: (screaming)

“And me, the one who has always felt so far from normal. And his wife calls. It is Debbie on the phone. The promised phone call. And already something has clicked in my life. Perhaps it has nothing to even do with this man. Anyway, this dream of progression must have laid fertile grounds for our meeting. Yet and still there seems to have been a click, something I hardly noticed, but my days seem different, a new courage, a new faith, a new dare, a new strength. It comes right away, no delay. And this woman on the phone, this strange man’s wife. She’s married to him! I can’t even imagine at this point, and I talk to her with courage and curiosity. What is the play about? What is the next step? And her voice is so sexy and dusty, barely there at all. Like in another place, and it calls to me. The whole thing just seems so strange. Not happening to me, is it? But on the other hand, it’s not strange at all, not at all. Yes, I’ll come to the apartment. Two days away, an appointment is made. I don’t think about it. I dare not. Still it is a constant hum in the background, constantly there. And there are my greatest fears and fantasies. They haunt around in the sky like ghosts, undefinable and bizarre, nothing specific. I mean, what could happen to me, I ask myself. Could I be killed? Oh, come now. Anyway, who cares? I don’t fear death. Bizarre and crazy, my greatest fears undefinable, and dare not think of it at all. It just hangs there silently waiting.

The day of the appointment: heavy rain, wet. I don’t even hesitate. I don’t even consider breaking the appointment. I sing all the way. The rain feels so good. I’m soaked and my skin sings out. An apartment building of all places. Closed dark hallways. Still a song on my breath and rain on my cheeks, and demons of fear in these halls, and I knock on the door.

It is just slightly uncomfortable, just a little awkward. Don’t know quite what to do, how to talk. Do I push the chair, or do I let him do it himself? Do I treat him like he is an invalid? But I don’t get the chance -- look how he looks at me.

On and on, and on. Each step of the way is unknown and looming. I never know what he will spell out on his board. I never know when he will spell out what I fear most. Whatever that is, I just don’t know. But before I know it, I am sitting so comfortably, more at home than I am with most. It’s beyond me, I can’t help but be comfortable. There is just something about this strange little man.”

F & C: (breaking up)

C: That was it.

F: Like the Cher song, Little Man.

C: I don’t know it ...

C: This is ... yeah, these are traits ... “Frank Moore, Checklist”. I think this is something with all that stuff, and then you have a thing at the end ...

“My ideal person both to be and to be with is someone who is soft, slow, gentle. Someone who knows what he needs and wants, and demands it. Someone who trusts himself so much, he gives himself to others totally without withdrawing or reacting. Someone who is always there responding to people. Someone who really sees himself in others, and has the courage to act on what he sees. Someone who keeps his commitments to people. Someone who knows how to play, to be tender, to be warm and close. Someone who has an open humor which comes from him, but who is also willing to let other people share his sadness. Someone who is not afraid to need people or be needed by people.”

C: This is ...

“Diary of Joanne”

“I began to tell Debbie how I felt about having to write a diary, and said that I thought Americans were a lot freer with their expression of themselves, etc., and that because of my rigid and biased convent education, I would find it hard to write.

Bullshit! Debbie just laughed -- boy, what a bunch of shit -- and said she would tell Frank what I just said. Just write as if it was a letter to someone close or just talking to her, like what I said to her about the workshop last night, and hearing the tape this morning. So ...

About the marathon (20 hour): I really wanted to do it, and was glad when Debbie said, because I did the last one, I should do this one. As soon as Pat walked in the door, I felt intrigued by her. As the workshop developed, I felt more of a pull to her and felt close to her from the start. She has a natural softness and funness about her, made me feel good. I was sure nothing much was going to happen in this workshop. It all seemed too light and comfortable. Felt Mike’s distance a lot of the time. Then in Witness, when he gave me a foot massage, it was so bad and unfeeling that I wanted it to be over in a hurry. Finally, when his worries and nervousness was verbalized, it seemed good to get into the talk, if not just for Pat and Richard. In Demanding, with V.R. and Linda, I felt sad that there was not a deeper softness there with each other, and trusting themselves to just fall into each other. When my turn came to demand of Pat, my first response was to just cry and hold her. At first I tried to control the vulnerability I was feeling toward what she was saying, but I knew I could not. Felt such a strong connection to her, that what she was doing was not really making her happy, or Richard. None of it felt true, or what she wanted deep down. From then to the end of the workshop, I felt everyone being pulled into a real softness and responding to just how vulnerable we all felt, and needed toward each other. Felt we all left in a good place, but wanting to [?].

Workshop Wednesday: Been wondering if the real purpose of Demanding is to stay away from funny or light things, and try to get a person to go through something real to experience as far as possible the trust needed to completely fall into the person’s demanding. Also coming face-to-face with the person he or she is, and trusting that. Hmm, makes me twinge when anyone starts reacting and mistrusts that Frank does not see them. Like

tonight the way some accused him of always being right, and what that lead to. Seems like Pat, Richard, Ellen, Bob and Greg have to come to terms with just staying in touch with that soft vulnerability to themselves and each other. Like staying in touch with the feeling at the end of the 20-hour Marathon, yet not looking at it as if it was a far-out groovy experience, but relating it to everyday living.

Workshop Friday: Somehow need to demand of everyone to keep the focus on Frank as the director, and not let things get dissipated. Finding the assignments fun. Want to get it all out, once and for all.”

C: Then she has her ideal person ...

“The ideal person for me would be one with whom I committed myself to forever working toward a deeper understanding, not equality, of each other, of growing closer to each other on all levels, in every possible way. Not to isolate each other in our relationship, but to deal with people in the same way of demanding what we need and expressing all feelings. And have that person respond to me from a consistent tenderness, and demand the same of me.

My ideal person would have to be spontaneous. No player of games, but able to have fun. Our lifelong commitment to each other is our focus at all times, and my ideal person is clear in that focus all the time. My ideal person is not romantic in his seeing me. There is no ‘romantic love.’ My ideal person sees me clearly through beginning, middle and end, listens to me, does not cut off to me, but continually sharing thoughts and feelings. My ideal person does not react, but is able to maintain a slowness and softness in every situation. My ideal person is very demanding of me.”

C: (Leafing) This is Ellen’s kind of summary of her interviews, her meetings with you.

(Both laugh)

“My first meeting with Frank, first two really, date forgotten, place, the Church and The Salamander.”

C: You told me what that was ...

F: It was a coffeehouse on Telegraph and Dwight.

C: Oh! Right there. Right on the corner. Is there a restaurant there now? (F - yes) Yeah.

F: International cafe.

C: That’s what’s there now? (F - yes)

F: About four doors down. Next to the hat store.

C: Wow. Ok. I'm not sure exactly ... Where's the Mediterranean Cafe? This is not in that area at all?

F: Where Dwight bends into Telegraph.

C: Right. Right. I don't know where that hat store is though.

F: It had poetry and music. I read there.

C: Oh wow.

"We met to discuss my relationship with Greg. Do not remember specifics, except that we discussed commitment. Frank asked Greg to commit himself to me, which he agreed to. My feeling was that Greg's commitment was not real, only real for the moment, for that moment, because Greg really looked up to Frank for approval and as some authority father type figure and that he would jump off the Golden Gate bridge if Frank asked him. Our whole communication was based on Greg's so-called commitment and I felt Frank did not understand that one of the, for me, big problems in our relationship has been Greg's fleeting feelings - now he loves me, now he doesn't, now he wants me, now he wants me gone. No consistent base that you could depend on. I came away from that first meeting crying and feeling as though Frank and Greg had ganged up on me and that Frank was egocentric and not feeling me, just pushing his point of view. I thought it was strangest counseling session I had ever attended.

The second meeting was similar and ended in disaster. I never wanted to see Frank again. The third interview, the 'interview' was where I decided to commit myself to the workshop. This commitment I made not because I wanted to but because I saw it was the only way to reach Greg and this I wanted more than anything. I felt I received more support from Frank at this meeting and I felt it was because I did what he wanted."

C: Oh, jeez ...

"I also felt that at this meeting Greg experienced his first real feeling of remorse that he had used violence with me. I felt it was like bringing someone to the principal's office. I was grateful for the results, whatever the reasons."

(Frank howls)

"Since then, Greg and I have been putting the shattered pieces together in a new and more formidable structure. Does the end justify the means? Why did Greg need my commitment to the workshop to realize how much he means to me?

"First workshop.

"Twenty hour workshop. December fifth and sixth.

"Terrified for a week before. Experienced some moments of just pleasure and some relief. Did feel uptight a lot and felt like an outsider. Felt it was too 'groupy' and too much

blind faith. Didn't the people in Germany trust that Hitler knew best and follow him blindly?"

C: Is that the "Manson/Hitler and the Barbie Dolls"? (F - yes)

"I have a fear of organized groups who proselytize as though only they knew the true key to happiness. I felt the group was limited in its make-up to people who were all in the same kind of place, just feeding each other what they already believed. Felt sorry for Mike, respected Pat's attempts to assert her own individuality and I felt she would be back. I felt touched at times and warm and loving. Wanted to touch people physically because psychologically I felt detached by my own paranoia that people wouldn't like me, by the fact that I really disagreed with a lot of the general attitude and wishing that there were other kinds of people there, more of a cross-section. I felt threatened by the fact that everyone there seemed agile and graceful and I am a klutz."

(Both laugh)

"I liked knowing or hoping I would be getting close to people."

"December eighth. Fischer-Hoffman session.

'Fischer-Hoffman. Ugh! Felt awful uptight and sick about the whole thing. Later when Linda called, felt unbelievably relieved and glad. Maybe they are not so inflexible.

"December tenth.

"Felt closer. Felt Pat's warmth and perceptiveness. She hit all the nails right on the head.

"December twelfth.

"Had a hard time getting into it. A whole week of school and a heavy emotional experience that happened that day stayed with me. Loved the dancing and felt real glad I went. Felt close to everyone and relieved of tension."

C: This is so amazing that you have this! You have your whole thing of them and then you have their thing ... (F - Yes!)

"Linda

"Diary of the twenty hour workshop

"It felt like this workshop was not going to go anywhere. It seemed too casual, too buddy-buddy, and then so safe. Things would happen like being together without clothes and even exploring each other's bodies and there was a safety there. But then it clicked. Mike was going through his rebellion, breaking his commitment, being harsh and resistant, seeing himself as separate and being pressured by 'decisions'. It felt like that brought us all together. It's so much easier to find that thread of realness and hold onto it when we could

all together focus on Mike and his reactions. Then it seemed like it was clear to us as a group what reaction was and what we were, what we had committed ourselves to be together, even just for these 20 hours.

“During ‘Demanding’, Viara and I made our marriage commitment to each other. Again, as I experienced so strongly and newly at the first marathon workshop, there was such a strong force of trust of us together and in what we were being and doing together and it was this feeling that I followed, that I answered to. It seems that by following that I don’t have to be distracted by the thinking and calculating and doubts in my head, that separate feeling. It felt easy and right to make that commitment with V.R. and to believe in it. I feel that one of the main things that has awakened with me since my contact with Frank and family is the awareness and living of the fact that it is possible to put the focus all together on us, what we are together, to lay myself out piece by piece as it comes up to us, to trust us and constantly practice living from that trust. It has been such a major change and one that I really have not thought about except now, to write it. It is seeing that I don’t have to do it all alone, I don’t need to, that the key to all this stuff of ‘trying’ to contact people and have meaningful relationships and ‘help me and I help you’ is just a blurring off the track of groping at the truth that we all feel exists, that the secret seems to be to just cut the shit and jump in and be together. I feel this strongly to be happening during the workshops and also now in my life.

“When Pat was being demanded of by Richard and really by all of us I felt again such a strong surge of our closeness together. It again became so clear as Pat talked around and through all of her beliefs and goals what came from her was so hard, such an act trying to hold onto the shit, like all the glory and agony and unknown glamorous future that she described. Like by working through it with Pat, I felt like I saw so clearly, it seemed we all did, just what a farce it was, how it was so obviously separating Pat as the hard struggling individual from what we had together and which was so real and so present, like an amoeba. I felt like when I cried with Pat and Richard I cried with their frustration and illusion and for mine. And since that point in the workshop plus my own experience of commitment with V.R., I just haven’t really been able to get into the patterns that I could get into of separateness, glamor, illusion. Before, I would allow myself indulgences because it had some reality for me even though I knew that I was committed to my relationships with Frank, etc.. But it seems since the workshop those patterns just don’t hold the punch. I saw them for what they were.

“Monday night, first Fischer-Hoffman meeting.

“I felt something in me all day, dull but present. By the end of the evening, I finally understood what was happening. I felt like we had all experienced such closeness during the 20 hour workshop and we were being really drawn together now like magnets. When I talked to Richard and Pat on the telephone, it was so easy for me to verbalize my feelings with them and for all of us. Any shyness or worry fell under the sharpness and strength of one tie together. But tonight at this Fischer-Hoffman meeting there was a definite distance that we all felt. Too intellectual, too serious in an unreal, hyped-up way, and I felt that we were all trying to pull our ‘thing’ together and that’s what we wanted and needed but it wasn’t happening.

“As I talked with Bob, V.R. and Frank when we got home, I found myself talking about my feelings about me and Fischer-Hoffman, like sure there’s something there to working through our relationships with our parents but there was this unreal hyped feeling with this Fischer-Hoffman. I realized that the dull feeling I had been having was that I didn’t want to be the therapist in the front of the room giving the FH commands and concepts. Even though Frank and I had changed the information a lot, it still had the intellectual quality. Blah, and so distancing, and so obvious after we had already had those foundation experiences of us together working through at the workshop. The phone calls were magic that evening, late, like, yeah, literally here we are together again. Like the hype just couldn’t stand up.”

F: We dropped it.

C: That night? (F - yesss) (giggling) Sounds pretty obvious. Everybody went, “ughh.”

F: Ugghh!

C: This is “the ideal person. Linda:”

“The ideal person is knowing she sees there are no secrets. The ideal person is loving and warm and always there, present. The ideal person knows when to push and how to really listen. The ideal person is without fear. She is close, intimate with others. The ideal person is simple, yet creative in her simplicity. She acts on what she sees and hears. The ideal person sees and feels influences that are all around her, and she remembers that they are not who she is. The ideal person is peaceful with who she is and where she is. She laughs and cries. She trusts. She knows how to demand, and she does it.”

“Diary of Viara: 20 hour workshop, December 5, 1975.”

F: This was when everything was going her way.

“From the beginning I felt a slowness with each person there. During the first exercise, Naming, there was that understanding that we had plenty of time to grow closer, and that was what we were there for. And yet, after that, the workshop exercises didn’t seem to be used for going anywhere, with ourselves, or with the others. It felt like calisthenics in a way.”

C: This was the one where you felt like you didn’t need to do those other ones ...

“Our bodies were moving but feelings were pretty much not a part of the movements. Mike’s spoken hesitations helped to clarify why and how we each were there, but it still felt that nothing had ‘been worked through’ or that any risks had been taken, any conceptions dropped, any protections softened. Even so, I was aware of a patience in myself to trust whatever was happening, and to remember that I had a responsibility for myself, to push myself in each exercise. I felt in Witness with Richard, a macho kind of leadership from him. At the time, there was the feeling of being happy to follow him, but wanting the leading to come from a more real part of him, rather than some kind of a male

role. When we discussed it, the words really got in the way, and it sounded much heavier than I had felt it was. The trust was there so strongly for me. It gave me a very steady base. Trusting each of the others, trusting their softness and their real selves, no matter what was being said or done. Trusting to follow, trusting myself, knowing there was nothing to hold back and nothing to hold me back.

And then came Demanding. First one in the circle. Oh shit. How can my mouth be so dry? Knowing Frank was going to really lay one on me. Wanting him to. Wanting to be anywhere else right then. Jo said, 'It's not you, Viara. We see you.' I know it. I can see it's not me either. Then the demand: 'Go to Linda, and do it.' Oh god, the only way out is to list the crap as reasons, 'qualifications', but knowing that every one was not reason enough to turn my back on what I wanted. It would be just too much to say them out loud. My mouth was stuck shut anyway. Ahhhh!

I know that marrying a 'man' is part of the conception too.

It is.

It isn't.

I can drop it.

Yeah, how?

I want a person.

I want a man.

Oh wow.

Oh shit.

And when my mouth popped open and out came words, 'You meet those qualifications.' I will. Part 4: accept it. I do.

Then Jo's demand: Say it. (Stumble, stumble, stumble) We're married. Gee, it wasn't so hard after all. And I felt like my brain had just been steam cleaned. The rest came from that place. Not umm, buhhh, boo, um hum. And when it came to Pat and Richard, I knew they'd see it because they wanted to. It seemed like we were leaving with questions around, but it felt like it would all come out in the wash. We're all in this together, after all. After all.

December 8, Monday workshop, Fischer-Hoffman:

Spent the day typing it up, focusing on Linda, feeling the focus she had with me. By the time of the meeting, I would have accepted anything, the day had felt so good. But there was no chance of flowing into a rut -- uh-huh, uh-uh, got fast, fit real like slipped into an uptight suit, gotta slow down, slow down. There's Linda trying to get into it. There's Pat trying to get out of it. There's Viara wondering what it will bring. Can't get into arguing. Yes, it's work, so what? Ah, it's over, class dismissed. Frank and Linda say drop it, what do you think? Hmm, on the one hand we have ... and, one, two, three ... Yuck, Viara, maybe for you it's an issue of trusting them. O.k. I do. Let's drop it. That's that.

December 10, Wednesday workshop:

Felt right there again. It's so much easier to separate who I am from who I think I am. I find myself singing, so happy to not know who I am anymore. When Bob started his reaction thing, I thought it was a put-on."

C: Is that the thing where he gets pissed off?

"The eyes said no, so I didn't laugh, but I found I couldn't get involved, hooked like before. Felt Linda's sadness. Even though it had nothing to do with me, it shut me out."

F: (wails) Already ...

C: Didn't take her long ...

"But when I went to her, it seemed like what I said only shut me out more. Seems like I still don't know how to get in when I am out."

C: All this in and out stuff, then she wanted to pull Linda out so she could be in ...

"Felt the 'gotta get away from her', but on the walk home she said it was alright. And at home it was. God, it's hard to learn how to wait. So tonight I waited for Bob, and I kind of waited for Linda, and I didn't wait for me.

December 11, Thursday:"

C: Boy, it's everyday, seems like ... it was Monday, Wednesday, Thursday ... and Friday!

"Energy mix-up. Bottle necked. Comes out like a pop. Linda said like pop. Oh no, but gotta do it, gotta do it. But I can't 'cause it's too fast, but it's there all inside me. Don't want it, don't know where it comes from, but it's there, and it makes me too fast, too separate, too romantic, too rough, too much, too much, gotta go so much slower, gotta go sooo muuuch sloowerrr, got to go so much slower. Maybe dancing, maybe workshops, maybe focus, don't know, but I need it. Draw my breaks, go so much slower. Let it flow, go so much slower. Gotta go so much slower.

December 12, Friday workshop:

Kinda bored. Kinda hard to stay into it. Liked playing Pat. Felt focused while dancing.

December 18, 1975. Thursday workshop:

When I told Pat how I felt last time, she remained hard and didn't seem to care. That's the whole thing I'm feeling from Greg, Ellen, Pat and Richard. I don't feel they are committed to anything. I watch Frank keep on pushing, but it's hard for me to put that effort into it. I don't feel like we're going anywhere. I don't trust the four to really be there for me. It feels a bit like a social 'encounter group' or a weekend retreat. It feels like they are going to leave me very much alone when the weekend's over.

December 29: 'The workshop's called off because Greg has crabs.'

F & C: (cracking up)

"It feels like it's been a long time since I've seen them -- not the crabs, but Greg, Ellen, Richard and Pat."

F & C: (cracking up!)

"December 31: The workshop's called off because G,E,R & P have copped out. There's no chance of even talking to them about it. 'My mind has been made up.' In a way I was not surprised. In a way it seemed like they had never been there anyway. I had felt that they weren't really committed. I had felt them fighting it or spacing out on it. I had felt that they were playing at something,"

F: All four ...

C: All four of them? You mean she's saying this about ...

F: ... left ...

C: All four of them left ...

"not really wanting to grow closer, not really focusing on a softness, not really doing anything. But on the other hand, it hurt that they cut me out. It hurt that it is 'us' and 'them'. It hurt that they felt they had to conspire, that they felt that paranoia. It hurts that they walked out, after committing themselves to not walk out. It hurts because I had committed myself to them. I was trying to grow closer to them. I was vulnerable, and I still am vulnerable.

I saw in Pat and Greg a very real softness and thereness, and I need that. At times I felt such a good contact with them, and I know that they had felt it too. But they're denying all of it now, denying that they were ever clear on what they felt, and that they had felt that they wanted to be with us. It hurts to see them acting from that reaction place and not even being willing to talk with me, to see me. What are they so afraid of? It's so silly. And sad.

Ideal person: My ideal person is self-realized. She is being always, not trying to be. Everything she thinks, does, says is based in softness and slowness. She is clear-sighted, open to everyone, accepting, but always seeing from her centeredness, not being swayed or spun around by other's trips. She is the personification of Love on Earth."

F & C: (crack up)

C: Oh shit! Watch out ...

"Very much here. But here as Love. She is gentle intuitive warmth. She is totally aware of herself, flowing from herself, always creative because of that flow. She is glad to be

here in this plane, and she is very much part of this plane's creativity. She does not aspire because she knows she IS."

C: Capital I - S ... there's more. And yet, there's more! In fact, I think everybody did this. Richard, Pat, Bob ... well Bob is the last one. Now Richard was with Pat and Greg was with Ellen ... right.

"First Interview -- Richard

I came to this meeting thinking that I was just going to get some general information and meet the people that were going to be doing this workshop/process that I had seen a flyer about. That's not what happened, however. What happened was this person in a wheelchair who can't talk, but communicates by tapping a word/letter board with a pole coming out of his hard-hat, tells me that just my being there is enough for him to know that I am unhappy and that I should do it and commit myself to eleven weeks with him in therapy."

C: In therapy?

[10/95 #19]

C: No, he says:

“I played for a little time”

C: What does that mean? Did you have him play?

F: He stalled.

“and we went to the Med for coffee. We talked about New Mexico and then I said I would do it.”

C: Oh I get it. Ok ... (Frank laughs)

“How off the wall. Pat and I were both shocked. Frank then moved in on Pat,”

F: (screams)

“and she denied saying that she would do it if I did. Nothing ended up being decided. I didn’t feel one way or the other about it.

Second interview: What came out in this meeting was that I felt committed to Pat, but that she didn’t feel committed to me. And that neither of us knew what that meant anyway. I was hurt by that. Frank put me on the spot then, and I totally could not get in touch with my feelings. I left feeling bitter.”

C: Well there’s one.

F: You question why did they come back.

“The workshop, 20-hour version:

We did an exercise where one member of the group went to each of the other members of the group and said their name. It put me uptight when it was my turn. I got really tense. Others were tense, that I could feel. I was sad, relieved when we didn’t deal with it. During the next exercises I felt that we really weren’t going to deal with any heavy bullshit during the entire thing.”

F: (screams!)

“During the pairing I was with Greg, and felt really good with him. He and I talked about how neither of us did very much crying. When we came back, Mike was going through his trip about leaving. I didn’t really care whether he stayed or not.

More exercises. During Witness, as I was lying there with my eyes closed, I started to feel real alone, by myself. I started to think that I would be left out of whatever was going to happen, or that everyone was going to leave me there. I could hear voices and something

going on that I wasn't being included in. It turns out that was Pat's turn to do something. She came and lead me to a chair with my eyes closed. I felt like a huge prank was going to get laid on me then. Then I was told to open my eyes. There was everyone else, just like my fantasy, doing a pyramid on the floor. It just bummed me out. I couldn't wait to get it over with. I hated it! Another thing during Witness was Viara asking Pat and I to rub Michael. She said rub him super gently like he was a baby. She lead me to him, and put me down near his stomach. It was like an iron girdle. I forgot that she said to rub him gently, and I got into some real deep massage, trying to loosen that shit up. I knew it was Pat next to me, even though I wasn't told. It didn't loosen up either.

During the touching that we did in Witness, I let Viara guide my arms for the first few minutes, and it got real fine for a while, when it became neither of us. And at some point I started thinking about it and it started to be me and her again. She said I was being macho later. I don't really relate to that. I think I was just trying to start the process over again, and pick it up where we left it. We had also been told to explore the other's body, and I felt uncomfortable when we stopped.

During Demanding, Viara's turn was the lowest point in my energies. I was unable to pay close attention because I kept dozing off. During Pat's demands, the pain was killing me. My heart was twisted hard in two, enough that I couldn't see straight. But I was blocked and I couldn't cry. Only after Greg started crying was I able to let go. Allright!

The Fischer-Hoffman session: I kept feeling that I didn't have to be there because I was recording it all."

C: (giggling) That's all he wrote.

"The workshop, second session:

Pat's turn in Demands goes on. I would like to warm up first. Strong feeling of 'them' and 'us' again. Why can't we warm up first? Don't want to be comfortable, just want to have something to get into it with. Frank is totally inflexible about it. I let it go.

The workshop, third session:

Still Pat's turn. We had talked about the acting involved before we came. And sure enough, Bob's demand was for Pat to act out Frank's part and for Frank to act out Pat's part in their interview heads. Trusting, following. I dug it.

Diary, second week:

During Frank's demand of Pat, I was bored out of my mind. I tried to surrender to just lying there waiting for my turn, but the long wait got the best of me. I was trying to work into my head what the demand could mean to Pat and how she was relating to it. When Frank said he was satisfied, I wanted to scream at him and ask, if he was satisfied, what had he expected! I finally dumped my shit in the group at the next meeting. I said I thought that, although talking was not what I wanted the focus of the group to be, I still thought that there was time for it, and that talking about how we felt and whatever had

happened means to us, was important. I still think that. I have also discovered that by doing the '100 things about mother', that really made me feel all the things I was writing about all over again. Talking about that one time might have helped me a little. I have been really in touch this week with feeling bad and small and untrustworthy, and on and on, because I had to really get into that whole head to write out that shit. I had hopes that we would be dealing with that somewhat.

My ideal person:

My ideal person would be someone into constant changes, someone who was immediately close to others and could make you feel close to him or her. Someone in touch with themselves and able to help you be in touch with yourself. Kind, thoughtful, purposeful, energetic. Someone who is always there for you with warmth and affection and support. Someone with great insight. Always out front. Someone with no attitudes, a gentle person, and yet, imperfect. Human. Full of emotion. Nice."

C: "Pat."

"First interview:

Was immediately attracted to Linda by the clothes she wore and how she looked, and freaked out by trying to imagine relating to Frank. My first suspicions of him being unintelligible were quelled, and from that grew a feeling of words were not enough to express himself and he couldn't use the regular methods of expression and gestures to relate. This gave me the feeling he was untouchable and removed from the conversation, and, along with Linda making a point not to answer for him, and subsequently not even for herself, I was left with a huge feeling of having been evaded. I felt tricked, pressured and conned."

F: And I did not talk, according ...

C: ... to her. (laughing)

"And since Richard was going along with them in a noncommittal way, because he felt it represented something we weren't, and we're looking for change. The only thing that kept me going was a few heartfelt moments, but mostly I hated their seemingly grotesque pressure tactics, and I was pissed at Richard for being so non-sensitive to me, and angry that we appeared to come from such a non-together place. Also thrilled that something out of the ordinary was happening."

F: (screams!!! can't stop laughing)

C: (laughing)

"Second interview:"

F: Again, why?

C: Why do they come back?

F: Why did they do the workshop?

C: Yeah.

“I went armed for the attack of questions. I had plotted with my also leery friends, and once again I couldn’t seem to clear my head of emotion to ask or state how I felt. There seemed to be no flow in the conversation and I felt stilted and closed and angry and wanting to split and feeling like nothing was being discussed. That the name of the game was to snare Pat and Richard and I was going to stick to my defense of no commitment that I had entered with, even if Richard couldn’t see. From there, I left with a feeling of knowing I’d be doing the workshop, even though I couldn’t admit to it. The reason for doing it mostly was a change. I was already so far into it anyway, or at least further than anything else.”

F: But I conned ...

C: ... you conned her ...

“Twenty-hour workshop:

Completely took me through the emotional wringer and brought me out alive, so why not keep going? It left me space to see that something. Inter-relating with our relationship brought new perspective and served as an arbitrator. Also got into being close with people and found it the start of an adventure. Kind of a thrill to put yourself out on the line and also a good feeling to see me drop an attitude, at least for a time, that I live with, and had completely developed to put my ever present evasive shield up. So I could see positive results in encounter-type work with commitment surrounding it for protection. Felt I could catch-on to feeling Frank and get beyond the usual perceptions of communication. From this, after much talk, it was easy to fall into doing the group again with, ‘Well, we know we’re going to anyway.’

Also, being through such a timed break-up with people in the group brought us all immediately to seasoned friendship.

December 8, Fischer-Hoffman session:

Fell asleep. Lost touch with the closeness I had felt with people. Thought it was a great method, but could it fit in my life? Was pissed I committed myself to more than I fully realized. Felt good about the fact that Ellen was overwhelmed also, so I wasn’t the only one resisting.”

F & C: (giggling)

“Came home feeling like a huge weight had been put on me, but deep down, once again, I figured I’d still continue, although I probably would remain depressed the whole eleven weeks. And where’s that at? Was completely relieved and assured that you all have a vulnerable soft spot, and that the next eleven weeks wouldn’t leave me brutalized.”

C: ‘At least I wouldn’t be brutalized.’

“Note (from Frank): That evening we called each person and said that we felt that it would be better to drop the Fischer-Hoffman process from our workshop, because we felt it was not the best way for us to be together. When everyone agreed, we dropped the process.”

“December 10:

I realize now where I actually was -- in the center of demands. I found it much a love/hate trip. I love the center of attraction, but hate the effort. But it put me into the motion of surrender, ‘cause that’s all you can do out there in the thick of it. Fighting it just made it harder, when surrender lies at the end of the road anyway.”

C: She comes up with these things, you know?

“Find myself getting into being with each person. Still going home with wonder of, ‘Is this a sci-fi movie? Will I become one of Frank’s Barbie dolls?’”

C: Is that where it came from? (F - yes)

“And then realizing once again in order to get anything out of this group I must drop that and s-u-r-r-e-n-d-e-r.

December 12:

Hated my demand and tried real hard not to resist now that everyone knew my games. Felt people were trying to project their perception of Frank to me, and that I honestly couldn’t do their trip. So tried to get completely in touch with how I really fit in the role. Couldn’t wait to go dancing. Had a lot of nervous energy for that as I always do, since it’s my stage. Found myself subduing my regular showmanship and getting in with the group effort. Realize that I like both to be involved in the social structure and the form. Left feeling once was great, but the space couldn’t be repeated for me. Felt a little worked over by the group and didn’t want to be making further plans and commitments.

Richard and I spent the next day with much trepidation, in and out of our fears and positive spaces. I found myself trying to keep in touch with not closing myself off to what is offered, and at the same time not falling blindly into a new structure. Much tighter than my own. Got clear on being committed with Richard to feel safe that one of us would not try to pull the other under with them. That we would try to keep all perspectives open and make no snap, all-encompassing decisions. Would like to remember I have time working with and not against.”

C: Then I quit the workshop ...

“My ideal person:

Would be understanding and willing to give to someone receptive. Always warm first, and direct, wasting no energy on anything without feeling. Flexible toward all encounters. Open with giving and taking. Wanting, expecting and taking same from

everyone, as much as is there in others. Open to taking chances, new ideas and other feelings contrary to own. Imaginative and resourceful.”

C: That was the weirdest one. Sometimes she comes out with these really great things that she should do. And then she doesn’t do them. And then she comes out with these things that she says, “Oh I definitely want to get out of this horrible con trip,” and then she goes, “I think I’ll do it!”

F: Not taking responsibility.

C: Not at all. For anything. For like both sides of the coin, you know.

F: Either not doing it or doing it ...

C: Right, right ... This is Bob.

“20-hour workshop:

The first exercise was Naming. During this exercise I began to feel like I knew the people in the workshop. They were no longer strangers. We then took turns lifting each person above our heads and carrying them around the room. There wasn’t much planning about how we were going to lift anybody -- we just did it. When I was carried I just closed my eyes and relaxed. With so many hands holding me all over I felt like I was floating. It felt good. During Witness, Frank had Linda undress everybody and instruct them to explore themselves with their eyes closed. This felt a little strange at first since I’m used to using my eyes when I examine anything. I felt like I was getting a new perspective on my body, places that are hard or soft, smooth or rough, hairy or not, differences in temperature, depressions and protrusions. Then Linda came around and paired me off with someone else. I didn’t know who during the exercise, but later found out it was Mike. We were instructed to put our palms together and explore each other, still with our eyes closed. I felt some frustration at not being able to use either my eyes or my hands. I tried using the backs of my hands and my arms to feel him, but the palms-together position made this difficult.”

F: Exactly.

“I also felt a strong resistance from my partner, and an unwillingness on my part to push past this. I tried to lead him into exploring me the same way, but felt the same resistance and unwillingness. I tried several times both exploring him and leading him in exploring me, but it never got past that resistance and unwillingness. My partner never tried to initiate anything, which I felt as further resistance, and by now the resistance seemed to be in me as much as in him. We then sat there with our palms together wondering what to do next and feeling bored until the exercise was over. Probably it would have been better to have paired each of us with someone more open, but maybe it was interesting to take two people who aren’t very open and see what would happen.”

C: Nothing! We got bored.

“Still in Witness, Pat put on a circus for Richard. We all made a pyramid, with Jo dancing around it and then fell down on cue, re-formed, and fell down again. I sort of wondered what was going on, but mostly I was just having fun doing something. Ellen paired everybody off for foot massage. I was paired off with Pat. I really got into it, not only massaging, but feeling the feet. I tried to feel for crystals but still am not good at that.”

C: Is that some massage thing? (F - don't know)

“When she did my feet, it was very relaxing. She stretched my toes, which was a little uncomfortable at the time, but which made them more relaxed. The whole thing, both massaging and being massaged, felt very relaxing. There was an exercise involving three people acting with three others supplying the voices I didn't get much out of. I felt the same with dressing and undressing, but mainly because it stopped so soon. I wanted it to go on so we could all get into it.

During Demanding, with Viara in the center, Frank had her go to Linda and explain what she wanted in an ultimate relationship, and decide between them if Linda had the qualifications, and if so, just accept that. I felt somewhat excluded since they kept the conversation very quiet. They decided that Linda had the qualifications, and Viara accepted it. Jo then asked them what it meant. They had trouble with that one. Although everyone else knew the answer. Finally Frank found a clue, and they said they were married. I felt like I was seeing myself from outside at those times. Times when I don't want to admit that I know something. It felt good to watch them break through it. When someone asked Viara to demand something from each person in the group, she asked me to make up a slow song and sing it to her. I felt cornered, like I really didn't want to do it, and like she had put so many qualifications on it that I couldn't think of a song. I felt pretty uncomfortable with everybody pressuring me to sing. Finally Viara suggested a silly song that I felt less uncomfortable with, which I sang. I still didn't feel comfortable with it though.

With Pat in the center, Richard demanded that she do the same thing with him that Viara had done with Linda. Pat was really reluctant to do it. I felt a lot of empathy with Richard. Like he really wanted a strong commitment from Pat, but wasn't getting it. This demand took the rest of the workshop and things were still not resolved.

December 8, Fischer-Hoffman session:

I felt like this was something I'd like to do, although it didn't really seem to fit in with the overall workshop scheme. I didn't feel like the homework was such a big burden, and I didn't really see why everybody was objecting to it. Later, when we were talking about it at Frank's house, I gradually came to a point where I felt pretty much indifferent to doing the process. When we decided not to do it, I felt somehow relieved. I don't know if the relief was from not having to do all the homework, or from not having to dredge up my past.”

C: He's funny ...

“December 10:

The whole workshop was taken up by demanding with Pat in the center. The demands all involved her going to each person and doing or saying something. In the ones where she had to say something, she talked so low as not to be heard. Most of the time there was no personal involvement in the exercise. I just sat there and felt, at different times, curiosity or boredom, but mostly just peaceful and relaxed.

December 12:

I demanded of Pat that she play Frank and Frank play her, and that they start by Frank asking her why she thinks she is always right. I wanted her to get the feel of being Frank, but it seems she just kept trying to imitate him through pat responses that she had heard him use from time to time. I felt like she wasn't really interested in it. I had Viara play Pat, so she could get a better look at herself. This time she seemed to try harder and to get into it, although I felt like she wasn't really interested in it.

December 16:

At first I felt really distressed. Pat reacted strangely at the beginning of the demand. I didn't want the exercise to go on, but I felt like somehow something could be gained by it. I could feel the hardness myself and really felt badly for Viara -- I think it was her -- who Pat was with, and for Frank, who was the object of the reaction. I was very tense and was hoping he wouldn't come to me next. About this time I had to go take a piss. I thought this was probably a reaction to Pat's reaction, and I didn't feel like I should get up in the middle of the exercise. Pat seemed to settle down some then, and I went to the bathroom. When Pat came to me, I was more relaxed and open for something good to happen. It didn't happen. Pat was still reacting to the demand and she felt hard. She was telling me about moving Billy into their house, and about her and Richard's relationship with Billy and Claudia. I somehow got the feeling that Richard wasn't altogether satisfied with what was going on. Pat just felt cold and hard and resentful, which just didn't really seem like Pat. As the exercise went on, Pat seemed to settle down more, but I was never able to feel relaxed. I just kept wishing it was over, and wishing that the whole eleven weeks was over. I felt like I didn't want to be there.

December 17:

All day I felt a heaviness, some sense of depression from the session the night before. At the beginning of this evening's workshop, Richard wanted to get something off his chest that was bothering him the day before, and he had suppressed. He wanted to spend more time airing grievances. I felt like what he really wanted was an encounter-group type of situation. Frank explained that it was important that if someone wasn't feeling right, that it should be brought out. Richard had essentially gotten what he had asked for, but I think he still wanted an encounter group and wouldn't let it go for awhile. This was the night Hiroake [sp.] came to the group. I felt a tenseness at first about this, a worry that he might somehow disrupt the group. He seemed to be aware of what we were doing and what we expected from him and each other, and then I felt an openness toward him."

C: Do you remember this person, Hiroake? (F - no)

“The rest of the evening was spent discussing last night’s demand of Pat. I felt more relaxed about it then. The sense of depression had gone. I still felt that the demand had gone badly, but I felt more openness between us now. Pat was still keeping a veil between us that I wanted badly to tear away, but felt that I couldn’t. I think it will happen now.

December 18:

I felt withdrawn and sluggish and somewhat irritable. I had a cold, which was making me feel physically bad, and I think it was also affecting me emotionally. When Frank was coming at me mock angrily I felt bewildered and irritated. Kicking me in the shins increased the feeling. I felt separate from the whole group, especially when there were chuckles about some of the stupid guesses I was making at what Frank wanted. When Frank held out his hand afterward, I felt a lot better, about that exercise and the whole session in general. The playing with Frank just felt like a fun thing. When Greg played with Frank, I felt a tremendous physical strength and energy from him that was just barely under control, although he was very gentle.

December 31:

Richard called, asking how he could get in touch with Frank. He said they weren’t going to the workshop this evening, but wouldn’t say why. ‘I don’t want to go through it twice.’ I felt a heaviness about it, but thought that maybe he just wanted to postpone it since this was New Year’s Eve. Later Debbie called and said that Richard and Pat were dropping out completely. They felt they were not getting anywhere, but they refused to talk about it. Debbie wanted me to call them, but I felt like it was futile and didn’t want to go through it. I called anyway, and asked for Richard. It sounded like Pat on the phone, and she said no. I was pretty sure it was Pat, but with such a wall I didn’t try to talk to her.

My ideal person:

Would be one who lives in constant awareness of who he really is, where he’s really coming from. One who lives totally in this moment, right now, no matter what might be going on around him. One who has complete control of his own situation, and who takes full responsibility for his own actions. Someone who sees past all of the illusions involved in day-to-day living. He is supremely self-confident and is totally open to experiences and feelings. This person is very human, but that does not mean he is subject to errors. He recognizes other’s successes and failures and sees past them to who that other person really is. His every moment is eternity and is too precious to waste. Whether it is time to relax or time to play, time to work, time for intense interaction, he lives each moment to its fullest in a complete freedom. He is unrestrained by time or space.”

F: What do you think?

C: It’s really amazing, just everybody’s voices, you know, coming out of the same, like something that was shared, you know, and hearing everybody, hearing the different people really, totally honest, you know? And then having heard what you said about the whole process and what it was like. That’s just amazing. It’s amazing how honest everybody seems to be, in these diaries, you know, it’s like, it’s intense. And to imagine that that was all

in, like all that was in that workshop going on every day, you know, for weeks ... I'd like it.
(giggles) It's so neat.

F: Beep!

C: Beep!

L: (other room) Alright ...

F: But I was wrong about Linda ...

C: (starts giggling)

L: (other room) About me?

F: (making sounds) Where did I get that?

L: (other room) Get what?

C: She might not have heard it ...

L: (other room) I didn't hear it, what did you say?

F: (wailing)

C: Oh nothing! (breaking up)

L: (other room) What did you say? (coming in) What did you say? What were you all wrong about? I didn't hear everything ... I didn't hear everything ...

C: She only heard the good stuff.

L: Probably. What did you say? Go ahead, fess up. What did he say?

F: How you were too nice.

L: You said I was too nice? You said that to Corey?

C: No, no, no. It was in something he wrote about the whole process of the workshops. And you being part of the workshops, what you were, you know ...

L: That I was too nice at the time.

C: What you were going through, and what you were, like, breaking through in the workshop by being demanded of, and stuff like that.

L: And you said that I was too nice, as a person?

F: (yes)

L: And now, years later, you're saying you were wrong about it? (F&C giggling)
No, I did hear, I did hear -- I heard the taboo, well I heard part of the taboo thing. I remember that really vividly because I had no idea what taboo meant. That was like a completely new concept for me. And I remember that -- so I think, in that way, that would be the nice thing, because I didn't even know what it meant. I didn't know there was such -- like that guy that came to the performance and said the thing about taboos. I would say that was probably where I was at. I had no idea, you know, what a taboo was. So I remember that. Yeah ... I remember that.

C: (giggling) We had a hard time reading that.

L: Reading what? When he said that I was too nice?

C: All the stuff about --

L: About me?

C: That part.

L: Why, what else did you say?

F: (weaseling, giggling)

L: 'Cause you were afraid I heard? (laughing)

C: ...(laughing) He kept looking over ...

(Everyone laughing)

L: That's how nice I am ... oh, I want to know what now, what else was it that you were nervous about?

F: Repre --

L: That I was repressed? You said I was repressed?

F: (wailing)

L: Did you really? (F - yes) Well, you know ...

F: Did not show your an --

C: Anger?

L: That's what you said, I didn't show my anger ...? Well, that could have been true at the time, though. I think that could have been true at the time, because I think that I was,

I think that I had a pretty nice persona (F&C giggling, L breaking up). I mean I think generally people liked me, back in those days. That people all thought, everybody always thought I was really nice and, you know, easy to be with and stuff, so I think --

C: That's what he was saying.

F: (cracks up)

L: No, I think that I was. I mean I think that I was. At Dawn Travel, nobody got along with anybody else, but everybody got along with me. I went to everybody's house. I hung out with everybody. I was the one that everybody loved. I was the only one anybody talked with in the office. They all talked to me. So I think I did have that quality. And I think, you know, I mean at the time I genuinely, I just enjoyed everybody, everybody was fine by me. You know, I think I was out of touch with my anger, you know, if there was anger, I didn't know about it either, you know. So, I think you're o.k. (everybody laughs).

F: Great diaries.

C: Did you -- ?

L: Oh, my diary. All the diaries. My diary.

C: Did you hear that?

L: I heard two things. I heard one thing that you told me to write about meeting you? I heard that, and then I heard writing about, I guess what everybody else wrote about. I think I heard most of that.

C: That was a different diary.

L: Yeah.

C: You have two diaries in there. One was about you meeting Frank.

L: I heard that.

C: You heard the whole thing?

L: I think I did. It wasn't that long, was it?

C: No.

L: Yeah. I think I heard it. Yeah, I was surprised! I mean, it seemed very clear ...

C: The whole thing about him coming into this travel agency and you going, "Not me, please don't talk to me!"

L: Well, the only way I remember that is because that's our story now that we tell people, but I didn't remember it as clear as it comes off in that. I don't remember things seeming as clear as they sound when I write them. So, yeah that was interesting.

C: Oh, and then it ends with something about "this strange little man."

L: "Strange little man", and you said "little man" from Sonny & Cher ... I seemed really open, I thought, from reading that. I mean, going through things with people all these years, you know, and I'm always trying to remember. I'm trying to think, what was it like for me? I seem really open. (F - yes) Like everything was just alright, I was just going there. So I can see why I have a hard time with people that, you know, don't follow what's right in front of their nose.

F: Pat.

C: Did you hear Pat's diary?

L: I didn't really hear most of the other ones. Why? Tell me about her.

C: Well, she and her boyfriend, right?

F: Richard.

C: Pat and Richard met with Frank about doing the workshop and Richard actually wanted ...

F: Us

L: Yeah. I can't picture them. I know their names, I recognize their names, but I can't picture any of those people from that group.

C: They came ...

L: I think I was too, you know, it was too, I was too much going through something myself. Alright, go ahead.

C: Well, Pat, well, she ...

L: Pat came because Richard wanted her to.

C: Yeah, and she talks about being ...

F: They met us three ...

C: ... three times before they agreed to doing the workshop.

(Frank roars)

C: The second time she writes in there that she was set on, even if she wanted to do it, not doing it, saying ... not committing to it. And she talks about like, she just felt like Frank was going to ... Oh, I gotta read ... can I just read this one sentence? (F - yes) There's this one ... It goes "The only thing that kept me ..." This is the first interview. This is after she says "I felt tricked, pressured and conned, and since Richard was going along with them in a noncommittal way, because he felt they represented something we weren't, and we are looking for change. The only thing that kept me going were a few heartfelt moment, but mostly, I hated their seemingly grotesque pressure tactics, and I was pissed at Richard for being so non-sensitive to me and angry that we appeared to come from such a non-together place. Also thrilled that something out of the ordinary is happening."

L: Oh, God. Oh, my. But see, the thing is, we've met so many people like her, but they didn't write diaries where they kind of spelled it out, but you know that's what's going on in their head, that kind of thing ...

C: Yeah. And that whole ... There were two couples, Richard and Pat and Ellen and Greg, and they both ended up leaving at the same time, all four of them kind of walked out on the whole thing.

L: And this was ... What was the commitment on the workshop? The time commitment?

C: It was eleven weeks.

L: Like on a weekly basis?

C: Three times a week.

L: Oh, wow.

C: It was Monday, Wednesday and Thursday or something like that. And this was the first time that you tried the Fischer, I mean this was the first and only time ...

L: I heard that everybody ...

C: And every time someone talks about it, every time someone comes to that day, they're like, "Oh, boy, this is ..."

L: And so that got dropped right after that ...

C: That day, yeah.

L: Yeah, I heard that. I heard a couple of those.

C: And this was also the workshop where you got married.

L: Oh, yeah, yeah. I heard references to it. Wow.

C: And you actually write about it, like how you felt about it.

L: Yeah, I think I heard that, I don't remember.

F: V.R.

L: I missed V.R.'s. I missed V.R.'s What was your impression of V.R.?

C: She ...

F: Already ...

C: Oh, already doing the kind of stuff that she'd do with you. I guess as soon as you guys got married, the very next thing, the very next day she writes about, she's feeling like, "Linda was feeling something, but I felt left out of it, I couldn't get in," you know ...

L: Oh, God.

C: "I was trying to get in, but everything I said to try to get in made me feel more like I was out," you know ... And then there's this whole paragraph where she starts, like, racing, talking about how it felt, and she says, "You have to go slower, you have to go slower," and she does it about seven times until the letters are real far apart, S L O W.

L: Oh, no. Oh, God. Oh, God. I remember it was weird immediately. I remember that. I remember that I thought something was really off about this but, you know ...

C: We're married!

F: Debbie did not write anything.

C: Yeah.

L: She's the only one, huh?

C: I keep wondering if she, I was thinking was she in this.

L: Maybe she wasn't. She might have been home with Jo and Ray and the kids. No? Jo was there? They took turns. They used to take turns at the beginning. One of them would do one thing and the other one would stay home with Ray and the kids.

C: Yeah, Joanne was there ...

L: So that was probably the way it went. And I remember the feeling was that the booby prize was staying home with Ray and the kids, you know, like, what everybody REALLY wanted, that was with Debbie and Jo, you know, what they each really wanted to do was go out and be in the workshop, and so that was the vibe, you know, I always felt, for Ray and the kids, I always felt, "My God, you know, they're the booby prize in this thing," Yowtch! Wow. Neat shit, huh? (F - yes)

F: I began by t-e ...

C: Oh, like after that outline, then there's Frank's summary of like a whole year.

F: But before that, we read ...

L: Something that you wrote? No ...

F: I talked ...

C: Oh, what we talked about, before we read anything? (F - yes) Oh, you're talking about that you talked about it all. Oh, yeah, we talked about like, feminism and new age and primal therapy, and just the change in, or just how people were at this time, you know, versus how people are now and all that, and how, you know, Frank knew what, saw what feminism was doing at the time and, you know, said that. But then we started reading what he wrote and it's ...

F: And how I did not plan.

C: How he didn't plan any of, you know, anything that happened, just followed everything.

L: You didn't plan, like for a workshop you didn't plan, or is it in broader terms than that?

C: Well, like there things that the people in the group said afterwards, when it was breaking up, that one of the things was that Frank had a master plan. But also you said that what was something about the 24-hour workshops and even the 4 month workshops and stuff like that was that it was a drug, like a high that, you know, that ended and then people left and that you couldn't keep working with everybody, 'cause it just kind of ended. And then we started reading what he wrote back then after, you know, like a summary of a year of work about all the work and he just said all that stuff. (Frank roars) He said, "Why do I even talk?"

L: (Laughing) It's all written down. Wow.

C: He said we don't have to write anything, it's all ...

L: It's all there, it's just piecing it all together, taping it all together.

C: It's all written.

L: I bet that'll be, the paste will be what you write, the tape will be what you write, that'll be it, the way it's put together and all that. (F - yes)
Because part of what will be interesting, I think, is in addition to having all this there is you somehow incorporating this process into the book because I think that'll be ... Like and that will just naturally happen with what you write, because what you know is a result of going through this with Frank, this sitting here and reading stuff, so you'll be able to kind of

somehow, I mean I think this will all come naturally, you'll be able to, you'll end up incorporating, you know, stuff like, "And when I read this with Frank in '95 ... " you know, and you'll be able to ... Yeah, I mean that's all just going to happen by itself, you're not going to have to really bend over to do it. But you know I can see that that will be the case, that will be the thing that makes it more than just kind of going through the old library shelf and reading stuff. Because that's part of what makes it so interesting is that you're sitting here now talking about it, it's still happening, so that's part of what makes it so interesting, it's not just like the history of something that's gone in the past, it's still alive and it's in this shape now, so that's kind of, that lights it.

C: And it's neat that so many things were written and by so many different people, too, because every time I'm reading someone's diary, there right here, you know, talking about it, and so honest, you know ...

L: Yeah, I heard you say that, that it's intense how honest everybody is.

C: Yeah, like, they realize, I guess it's forced, it's required, it's demanded that they be that way, because the whole workshop is like that, and they can't hide anything, if they're going to write the diary they have to, you know, they realize they gotta just say what's going on.

L: I think the experience kind of put you, put each person in that space, you know, so if you got as far as going through the experience, you were there whether you liked it or not, I guess in some cases it was "or not." But you were kind of there in that place where everything is like really stark and for some people if you don't want that to be revealed, it's not that pleasant an experience, but you can't help but be there, because you're there.

C: And even people like Richard who just thought some of it was dumb or, you know, he just says it, he doesn't pull any punches, you know, he just like ...

L: So that's it, huh?

(End of meeting)

F: I think we have a video of slides of pre-OBR.

C: Oh, of the group? (F - yes)

F: When Ken was taking slides.

C: And he made a video of the slide show? (F - yes) Wow. That'd be neat to see. So we were finished with those early workshops, so I brought out a few miscellaneous things and then the workshop diaries from 1976. So we can just go through the stuff that's kind of small first. All this is is an article from The Daily Californian about going to The Rocky Horror Picture Show. Do you remember? That's the photograph. Should I read? (F - yes) The caption is ...

“Two Berkeley High students brave cold night rains to stand outside movie theater in their underwear. Above left, Debbie Moore, Frank Moore, Linda Giraffe and Jo Reece ...”

F: Viara made her change her name to Giraffe.

“...from the Theater of Human Melting have seen The Rocky Horror Picture Show five times.”

C: I think, well, let me see if there’s actually anything in the article about it. Oh, yeah, here we go ... It’s talking about the show. It says ...

“Also waiting in line is Frank Moore and his Theater of Human melting. Moore is wheelchair-bound and wears a gold lame vest. One of Moore’s companions, Linda Giraffe (like the animal) says they have seen the movie five times. Last week, she said, they went to the film to fulfill a part of a 48 hour personal theater process.”

F: Ron, the shrink.

C: Oh, Ron Smotherman.

F: I had some of the people on the staff take him and Jackie who was ...

C:: She was a plant, right? (F - yes)

F: Playing a straight ...

C: Playing a straight, right.

F: They took them to Barry’s house to dress Ron up as the transvestite.

C: Right, right.

F: Jackie was freaked out ...

C: That he looked like that? Because he looked so weird? (F - yes) She was playing the straight person.

F: We walked from Haste to the theater. Made him walk ahead ...

C: ... of you? (F - yes)

F: ... so we could see the reactions of ...

C: ... people who were walking by? (F - yes)

F: He looked great.

C: Did he enjoy it? I mean have fun doing it? Not a hundred percent? Yeah.

F: But it was totally out of his reality.

C: Wow. So that's it. Oh, let's see ... yeah, that was it.

F: Do you know of the erotic exotic ball?

C: I've heard of it. I don't know a lot about it.

F: It is a rip-off of the Outrageous Beauty Review.

C: Did it start back then, at that time? Yeah.

F: When it started, they asked us to be in it.

C: Huh. Were they just kind of ... What does that mean, to rip it off?

F: They took the concept and mainstreamed it and hyped it and sold it.

C: Yeah. I've seen posters for it. It looks pretty slick. It looks like a big money thing too. It looks like a big operation. And there are people that ... I've heard familiar names involved with it. There's this one, I think it's the one who you went to the Mitchell Brothers ...

F: Nina Hartley.

C: Yeah, yeah. That's who I saw.

F: It was on the news.

C: Oh, the Exotic Erotic Ball? (F - yes) Wow.

F: When I said ripped-off, it is not a value judgement.

C: It's just a fact. Yeah, yeah.

F: We could have been involved.

C: Yeah, yeah. Did you ... They invited you. Did you just not do it just because of the tone of the thing? (F - yes) Was it at kind of the high point of the OBR? I don't know about "high point". What am I talking about? Was it at the beginning of doing it? The middle? Yeah, I've seen it.

F: They came to a year contest.

C: Oh, the yearly Outrageous Beauty contest? (F - yes) As contestants? No, just came to see it.

F: When we packed the place.

C: You mean the yearly things were packed.

F: They thought ... (Roars)

C: "Oh yeah, this is where it's at," basically.

F: A money ...

C: ... big money thing. Yeah, it's true, it's very glitzy. Big, pink glossy posters.

F: That is 17 years ago.

C: Wow. Sonal and Katsura were invited to perform at the Exotic Erotic Ball. Actually, Katsura invited Sonal. Allright ... (looking through papers) Oh, this is publicity for "Meb", all the places that there were reviews, on TV. It looks like there were five different stations that did reviews of it. Or ...

F: Not reviews.

C: Were these just numbers to contact about it? This is just to send publicity to, a list, I think. (F - yes) This is a letter ...

"Dear Sir,

The Church of Inter-Relations would like to reserve the Civic Center Park on October 30, 1977, from 11 a.m. to 6:30 p.m. for a concert of amplified music."

F: For the parade.

"The concert is a part of the Church's Halloween festival, which is to promote the sense of community by giving a wide range of community groups and individuals an outlet for creative expression and for active participation."

C: On there it says, "Who where what why when." This is just a form, forms for applying for the permit ... Wow.

F: We did two parades and concerts.

C: What was the other one? Was it a Halloween one too?

F: Fantasy Costume Parade. We have video ...

C: Of that? Oh wow ... oh that would be neat to see. Is that the parade where Diane kind of started talking, being the MC, kind of ...? (F - yes)

F: And Wavy Gravy ...

C: He was in that one?

F: Showed up to MC.

C: Did you know he was coming? He just showed up. (F - yes) Wow ... You met him in New Mexico, right? On his Hog Farm? Did he remember you from back then? (F - yes)

F: We keep bumping ...

C: ... into each other?

F: And he came to the Franklin Furnace ...

C: Oh wow ... What did you do there again?

F: The all-night performance.

C: Wow ... These are original affidavits for the Church.

F: His bus is or was on Louise's land.

C: Oh wow, in New Mexico? Wow. One of the buses that was in the race, the great bus race? (F - yeah) Jeez ... These are the original affidavits, and we kind of read a few of them, but I just ... you know they could be ... I started saying that they're probably all the same, but then you were saying they're probably pretty different, but we could read some, we could skim ... but they all kind of ... (F - maybe not) no, they all kind of have this basic thing that they're saying. They don't get very detailed. Yeah, o.k. ... Allright, we're just wading through ... I think these are just scripts, but I just wanted to -- these are the Meb scripts. I just brought them out ... I could read them.

F: Did you skim them?

C: A little bit ... a little bit. I could skim them some more.

F: You see how it is like Shakespeare?

C: Yeah, yeah. (Frank laughs)

F: So when ...

C: ... you put your touch on it ...

F: pity the writer ...

C: So that's that. These are all just scripts ... yeah. And this is -- these are the contracts for the process. So what they include is the goals of the different people.

“November 11, 1977

I, Constance Madden, agree to do the 48-hour process.”

C: So on ...

F: Connie. Ken’s

C: Wife? (F - yes)

“The Goals:

1. I want to get smart.
2. I want to be trusting of myself and those I love.
3. I want to stop being defensive.
4. I want to stop being bitchy.
5. I want to stop being envious of Shelley.”

F: Shelley was Ken’s daughter ...

C: From a different marriage?

F: I had to remember that.

C: Just now? Yeah.

F: Because he had two women that she could have ...

C: ... been envious of? Weren’t there women hanging around him, like ...

F: Yes. And living with them. And did the workshop.

C: Wow ...

F: One was a very straight dentist assistant. And one was a girlie girl.

C: And they lived with Ken and Connie? (F - yes)

F: And had group se

C: Sex?

F: Sessions.

C: Oh with the whole ... Wow.

F: Then she was jealous of me.

C: Oh yeah, you ... yeah ... because he was spending time with you and doing things with you?

F: And ...

C: And just liked you and was ...

F: Funny, I never had hus --

[10/95 #20]

F: ... be jealous of me.

C: Of like their girlfriends or wives working with you and stuff? (F - yes) 'That is funny.

F: But a lot of ...

C: ... women, girlfriends and wives? (F - yes) 'That's funny.

F: In a way, what is her name? Your ...

C: My friend in ... no ...

F: Who you ...

C: Who I ... Sonal? In a way Sonal is like that? (F - yes) Right, right. Yeah, she was. She was. Yeah ...

F: So she forced Ken to stop.

C: Was that after this?

F: A year ...

C: ... after that. Boy, that sounds familiar. That sounds like some of the other things ... although you can't tell sometimes who's stopping who ... like those two couples that were in the workshops, those early workshops ...

"I want to stop feeling like a klutz.

I want to stop being hung up about and worrying about money.

I want to give up feeling that sex is a requirement.

I want to stop being sarcastic.

I want to stop analyzing everything that is going on for me.

I want to stop being easy and sleepy.

I want to stop competing in everything I do, especially in my relations with others, and in conversations.

I want to stop trying to impress people with skills I don't have.

I want to stop talking with my mouth full.

I want to stop breaking the tape recorder.

I want to stop grinding with gum.

I have to stop writing rules from Shelley.

I want to stop looking at the lady next door."

(both crack up)

"I want to stop being shitty.

I want to stop saying, 'Ptt ptt ptt ptt ...'
I want to make Liz a central part of my life."

F: The dental assistant.

"I understand that I will be free to leave at any point in the process, but if I do so I forfeit the 500 dollars."

C: Da da da da ... yeah, that's all. Let's see who signed it, Connie, Patricia Billington, and Debra DeNardo. I guess these were witnesses ...

This is Ron Smotherman:

"11/3/78

The next time I say I am 'surrendering' and I say it to Frank, I will mean it, so that it is not a lie.

I do not consider that I wasted 700 dollars.

Ron Smotherman, for the personal theater with Frank Moore."

C: Oh, that's all that's there. That's all that's there.

F: Because he walked ...

C: ... out? With the stuff? No.

F: Before ...

C: ... his 48 hours was up.

F: So after Rod ...

C: ... you had people write that statement? Yeah.

F: If they leave ...

C: If they leave before ... right. (F - screams) Cause Rod left, and there was the contract, but he contested it.

This is Scott Fickes.

F: Trish's friend.

C: We haven't talked about Trish much.

F: Ken's girlie-girl. Scott was a pre-yuppie. Pre-New Age.

C: Yuppie New Ager ...

F: ... who made health do -

C: Healthy dog food? (F - yes) O.k., these are his goals.

F: He is the process where Millie ...

C: If you say what happened, I'll remember ...

F: ... made out ...

C: Oh! And then ... he wouldn't respond, and then when he did, then she stopped?

F: Yes. But. Yes, on the way back from the restaurant.

C: From International House of Pancakes? (F - yes)

F: Where ...

C: ... she just -- was she just there, she just came up to you, out of the blue? And was acting real -- really coming on to just him, or to everybody?

F: Where he was blindfolded ...

C: Now I don't remember this part ...

F: And we made a list of his buzz ...

C: Buzzwords?

F: On a big cardboard ...

C: A big cardboard sign? (F - yes)

F: Anytime he said ...

C: ... one of the buzzwords, you'd write it -- it was already written on there? (F - yes)

F: We buzzed.

C: Buzzed him? What do you mean buzzed him?

F: Made him stop. And then we kept adding words to it ...

C: So he would -- wow, so he would have to watch it. So he was blindfolded so he couldn't see. Well was it partly so he couldn't see what the words were? No, but that was an effect.

F: I don't remember why. When we got back to the studio, Millie started ...

C: What, freaking out? No --

F: Making out with everyone. But we acted like she was sitting in a chair.

C: Oh you just pretended like she wasn't making out with everybody? You just were just acting like she wasn't doing it.

F: And continued talking to Scott. When he ...

C: He was like, he couldn't ...

F: When he reacted to Millie -- "What are you doing?"

C: To Millie, he said that? No, to you guys?

F: I said ...

C: Oh, when he reacted, you said, "What are you doing?" "What's wrong?" Right...

F: "But she is just sitting there."

C: Oh, like she was really just sitting in the chair! Like she was just physically right there ... (laughing)

F: See how the process worked? "You are having hallucinations, but try to focus on me."

C: That's what they were trying, what he was trying to do?

F: "But you should try to focus on me."

C: "But you're having hallucinations." "You" is the person doing the process? Yeah. But he's trying to ...

F: You.

C: "You should try to focus on me." And what you're saying is she's sitting in the chair. And what he's seeing is she's going around making out with everybody.

F: Including him.

C: And you're saying -- or it's implicit? You're saying that you should try to focus on me. (F - yes) Wow.

"I want to let the past go and not be limited by it.
I want to find out who I really am and always act from who I really am.
I want to be direct with people.
I want to see what closeness is.
I want to decide if I want to develop and enjoy relationships with people that are based on real closeness. And if I do decide that I want this, I want a way to do it."

F: Which tells ...

C: ... you something.

"I want to play with people without undercurrents and confusion.
I want to explore the tantric force.
I want to understand what sex is.
I want to see how commitment is not confining.
I want to demand from people what I really need from them.
I want to have relationships with alive people."

C: That's it.

C: This is -- I think this is Devi's ... Devi Jacobs.

"I want to have a healthy relationship with my mother."

F: Who is crazy and 300 pounds.

C: Healthy relationship?

"I want to stop feeling inferior and stop trying to prove myself.
I want to not have what people think of me influence how I think about myself."

C: That follows from #2.

"I want to slow down.
I want to totally love my body.
I want to participate in contributing to the world working."

F: EST.

"I want to feel consistently good with everyone, everywhere.
I want to be open with people in a smart way.
I want to stop being lazy.
I want to stop worrying about Deva's health, and stop worrying about dying and leaving her."

C: Is that her daughter? Yeah.

“I want to understand what Frank is talking about.
I want to not need to be knocked on my ass.
I want to be close and affectionate with other people without feeling guilty.
I want to feel satisfied with regard to sex.
I want to not be angry so that anger will not get in the way with what I want.
I want to be more in touch with my instinct, and to trust it.
I want not to be either gullible or paranoid.
I want to be both a good slave and a good master.
I want to do jobs as well as I can without being affected by the person for whom I am working.
I want to make a decision about having another baby.
I want to be second on Frank’s list.”

F: As if I have a list ...

C: Who’s first, do you think, in her mind, at this point? This is 1978.

“I want be completely satisfied that Frank has done whatever it takes to make me reach the above goals.”

(Frank screams!)

C: Oooh that’s kind of a little loop-in-a-loop ... (giggling) That’s pretty tricky ... I wonder how that works?

F: That is Devi in one sentence.

C: Oh wow ... so like she reaches all these other goals, but that last one ... right, yeah ...

F: She reached them all.

C: This is, let’s see ... Oh, this is “Scott’s Free Process”.

“I, Scott Fickes, understand and agree that

- 1) there will be no fines in this process,
- 2) Frank will be doing the process for 48 hours,
- 3) I can leave at any point,
- 4) to get my goals, I must stay 48 hours and follow,
- 5) no money is involved in this process,
- 6) no contract is involved in this process,
- 7) there is no connection with the last process in which I felt I got all my goals.”

F: He did a second one.

C: Is it because ... he didn't walk out or anything? No, the whole thing was -- he got all his goals. He just wanted to do it again? (F - yes) So this time, he has more goals ... (F - points to back of paper) Yeah, that's the flier for the Reed class:

“An informal and lively drop-in group based on a lecture from a spirit named Reed, with comments by Frank.”

C: What else is there ... this is the Halloween Fantasy Costume Parade, calling all these different people ...

“Batman and Robin, Hookers, Punks, Nuns, Ghosts, Witches, Patti Smith ... starting at Ho Chi Minh Park ... pulling into Provo Park for a Superheroes free rock concert starring Leila & the Snakes, LeRoi Jones of Hoi Polloi, Natural Grit, and X-Ray Ted ... be there or you a fool!”

C: I think these are his needs and goals.

“People who want to be with me, me with them.

A household living situation with agreement to not walk out.

Trusting of myself, demanding of myself.

I need to be more aware and sensitive to the needs and wants of others and myself.

I need to have relationships without limits so that I would be willing to do anything for them.

GOALS -- Scott's Goal List

1. I want to know who I am, and want to know how to always maintain that, not as a high, but as a way of life/discipline.

2. I would like to understand the contents of the paper, “Thee who understands.””

C: Do you know what that is?

F: I think ‘Who understands don't think they understand, and those who think they understand, don't.’

C: Oh that's what it's ... yeah.

“I want to be able to remember better.

I want to understand why I lie to myself and others, and if I decide I don't like this quality, I would like to learn a way to quit this pattern.”

F: Which ...

C: That's the same thing he said the last time.

“I would like to be clear about my needs and then to demand what I need from people more effectively.

I want to be able to express what I feel. And a question: Is it necessary to hold back ‘half-baked notions?’”

C: Yes!

“I want to understand what closeness is.

I want to trust myself.

I want all my relationships to be based upon trust. Trust to keep commitments. Trust to put that person first. Trust to be there when needed.

Trusting for that person to be responsible.

I want to trust myself to present myself as I am, or to fake it, and not express the subtle weirdness.

I want to cultivate close friends who support me as me, and I supporting them similarly by fulfilling each other’s needs based on trusting, intimacy and closeness, commitment.

Being slow and easy, getting down to it, or playing hard and fast, I want it all.”

F: Yuppie.

“I want to be more aware of other’s needs and be there to meet them.

I want to get more organized. Keeping appointments, letter-writing, effective presentation, no spaciness, clear and direct, not random.

Relationship emphasized over business.”

F: Yuppie.

“I want to be able to discuss ‘important matters’ without taking the money/idea/creation personally, still being creative and smart on business matters.”

C: Yuppie. Wow ...

“I want to explore some activities. Dance, bodywork, Aikido, play jazz music.”

F: Yuppie.

“I want to get straighter with my diet.”

C: Yuppie.

“I want to get into a business situation where I am supported monetarily for research/development projects.”

C: (both laughing) I want a new BMW ... I want to have time for fun, and still enjoy my life a little bit ...

F: Piss ...

C: I want to be able to piss all my life! ... Boy these are great, these contracts ... I actually met Devi, that's ... (Frank cracks up)

F: Don't that last --

C: This stuff? No, no ...

F: Her li --

C: Oh, her list?

L: Her last?

C: Oh, her last one? Yeah.

F: Su -

C: Sum it up? Sum her up? Yeah.

L: What was her last one?

C: She had a bunch of goals and her last ...

L: I heard parts of them.

C: She had 22 goals.

L: This was from her process? Yeah.

C: Her last goal was -- there's all these goals, you know -- her second-to-last goal was I want to be second on Frank's list. (F - screams)

L: I heard that! What list is that? What list is that?

C: But her last one is: I want be completely satisfied that Frank has done whatever it takes to make me reach the above goals. (F & C crack up)

L: Oh my god ... wasn't that cranked into it? Wasn't that kind of extra to even say that? Oh Devi ... that does sum her up, boy, wow ...

C: There's halfway through the letter she says "I want to understand what Frank is talking about."

F: She thought she was being smart ...

C: On that last one?

L: Yeah, yeah ... Piss!

C: Let's see ... these are the money contracts. This is one with fines. This is Scott Fickes. He had some fines:

- "1) Fail to follow directions.
- 2) Make a wise-crack.
- 3) Use any one of the words listed as forbidden words, or added to the said list."

C: This is just more of the same ... multiple copies. O.k., this is Amy Haedt.

"Amy Haedt

I want a way to be a rock star.
I want to not want to over-eat, smoke or drink."

C: And there's check-marks next to all of these.

"I want an original style of music.
I want to be loved.
I want to not be alone.
I want to be happy.
I want to relax.
I want to not be scared.
I want a way to lose weight.
I want to be soft and not feel so much hate.
I want to be close to someone."

C: They're all checked off.

F: Millie was a hot shit model who gave Amy pointers ...

C: Oh yeah! So Millie was -- was she in more than those even? (F -yes) Wow ...
wow ... Oh there's additional goals:

"I want to not make Jim and Flo special.
I want to learn how to have fun with people.
I want to know what closeness means and how to get it."

C: The witnesses were Mariah and Andrew Hopkins. Was Andrew the Andrew that was talking to Jim? (F - yes)

F: No. The chemist.

C: Andrew, the chemist. The one who kept burning his nose ... Linda Gross.

"I Linda Gross, a.k.a. Linda Grace, do hereby state that neither Joanne Ethel Pierce, Adrian Bernard Ryan, or Sabina Clara Ryan are not and should not be considered

responsible in any way for either my physical death, or any harm to my physical well-being, should any such events occur.”

C: Was this before the burial? (F - yes) Wow ...

F: When I gave her the poison.

C: Wow ... Oh my god ...

“Linda Grace, also known as Gross”

C: That’s how she signed it.

F: Or after.

C: This may be after she was buried? Yeah. Why would she write this after she was buried?

F: Linda Gross died.

C: Ohh. O.k.

C: These are her wants:

“Closeness in all my relationships.”

F: Who?

C: Linda Gross.

“To get off the things that screw up closeness, such as the misuse of sex, and the idea that you can only be close to a chosen few, mainly one person.

I want my body to heal -- skin and lungs -- and I want to keep it healthy.

When I’m being creative with the guitar, music, words, with my body, I want to create anything I want at the risk of looking crazy, and not be hindered by fears of acceptance or rejection of the people around me.

I want to take full responsibility for all the bullshit I’ve dumped on the people and world around me, the breaking of commitments, the lying and the littering that I’ve done all my life. I want to clean it all up.

My relationships: Jackie, Joan, Mom, David, Thayer, Frank, Dad, Tom, Peggy, Mike, Linda, Renee, Wilda, Nancy, Judy’s Earth’s Group, EST, Greenpeace.”

C: That doesn’t sound like Linda Gross? ‘Cause Sabina’s not even in there ... (flipping pages) It’s not connected to anything ...

F: What is on the back?

C: Oh, let's see ... counseling course. This is the description of your counseling course. (F - laughs) Where it says, "The role of the counselor, or the art of kicking ass." This other thing by Linda Gross is written on the back of this:

"Natural Grit: Come to the Star -- Party"

F: A benefit for ...

C: ... for you guys?

F: ... after the Parade.

"Benefit for sponsors of the first annual July 4th Fantasy Costume Parade."

C: Wow ...

F: True Grit was a country band.

C: You mean Natural Grit, or True Grit?

F: Natural Grit. I asked Country Joe, but he said, "Not for a cult."

C: So the group had a reputation, in some circles, as a cult? Well yeah, I read that article, but ... jeez, God ... Country Joe is always doing stuff like that ... he did some other thing where he wouldn't play at some concert with other people. I don't know why, but it seemed kind of thick-headed.

F: After we went to his concerts a lot.

C: Well we don't know who this is then. She had nothing to do with EST or Greenpeace, huh? (F - no) Maybe it will come out ... Oh, let's see, Devi had some fines. She agrees to contribute 5 dollars if she:

"1. Makes a sarcastic word and/or look."

F: I could have been rich!

C: I bet you had a lot of opportunities to fine her.

"2. Make an angry word or look.

3. Fail to follow directions given by Frank or anyone designated by Frank Moore.

I understand that this non-refundable contribution will not exceed 1,300 dollars."

F: When people were late ...

C: They got fined? (F - yes)

F: It paid double if I was late.

C: Oh they get paid double if you're late? No.

F: The session was free.

C: If they're late, they pay double. If you're late, the session's free.

F: That stopped ...

C: ... people from being late?

F: When I could not get ...

C: ... oh, get them to, oh get them to show up on time and stuff ... yeah, gee ... Oh wow, this is a real ...

“November, 1977

I, Mariah, waive all rights to bring an action in court against Frank Moore and Inter-Relations, and anyone associated with Frank Moore and Inter-Relations. I release Frank Moore and Inter-Relations and all associates thereof from all liability arising from any activity in which I participate. I freely agree to participate in suggested activities. I accept full responsibility for my choice to participate in any activity or exercise. Specifically, I accept full responsibility for my choice to participate in an exercise whereby I will remain suspended in an enclosed plywood box for a period of 8 hours up to 48 hours. This exercise is to take place on November 18, 1977. I understand I may terminate my participation in this exercise any time I choose.

I further agree to pay Frank Moore 5 dollars per hour, up to 48 hours, for the time I remain in the box, in consideration for his creating and supervising the exercise. I understand that should I choose to terminate the exercise without Frank Moore's permission, I will pay him an amount equal to 5 dollars per hour for the total 48 hour period ...”

“I agree to rent the aforementioned plywood box from Barry, Joey, Linda and Sabina for an amount equal to 3 dollars per hour for the number of hours I remain therein. But, in any event, not less than 40 dollars. I understand that this amount of at least 40 dollars will be due six weeks after the performance of the exercise, December 30, 1977.”

“I, Joe Mallia ...”

F: Lived and worked with Jim.

C: Let's see, this is just the contract.

F: His only goal was to ...

C: ... have fun.

“The goal of this process is to have fun. I understand that if I don’t have fun in the process, I will be refunded my 540 dollars.”

F: So, for the first eight hours, we read Steppenwolf, and I linked everything in it to him.

C: Oh wow ...

F: So he started to melt into ...

C: ... the book, into the character?

F: He got high. He told Rod he levitated, and melted into me.

C: Poor Rod.

F: That is why ...

C: ... why Rod thought that like this woman disappeared and that ... wow ...

F: After the 8 hours, we went to dinner. After dinner, I said, “Go up to anyone in the restaurant, and talk ...

C: ... to them ...

F: Did you hear this?

C: Uh-uh.

F: He went up to a woman in a low-neck blouse and high-slit dress who was reading alone as she was eating. After 5 minutes, I got him. And as we walked to the studio, I asked him what happened. He said she was kind of dumb. He tried to tell her about what we ...

C: ... were doing ...

F: ... but she did not get it. Joe was a spiritual sexist. He thinks he is enlightened ...

C: ... but still he’s sexist, and sees women in a certain way ...

F: And like Jim had paid 800 for Joe’s dental ...

C: ... dental work?

F: And three weeks after the process, Joe took ...

C: ... took off, and didn't pay Jim back? (F - yes) A little too much fun there ... jeez.

F: So when we got back ...

C: ... to the studio ...

F: ... I sent Joe into the back room to media --

C: ... mediate? No.

F: Om.

C: Meditate! I didn't know what you were doing ... (giggling) ... that was meditating?
Yeah. O.k.

F: 20 minutes later they brought him out. I was in the box, lid closed. They told him to meditate on who I was with ...

C: In the box?

F: And what we were doing ...

C: ... in there?

F: 20 minutes later they opened the box, so he could watch. Who?

C: Who do I think was in there? Was it that woman from the restaurant? (F - yes!)
Oh my God ... did he guess who it was? No way. Because he was supposed to say who he thought, meditate on who he thought was in there, and what you were doing ...

F: After 10 minutes I introduced her as the character from Steppenwolf.

C: The woman? Right.

F: Then I first said, "No one went back to the cafe."

C: Like to get her? (F - yes)

F: So how did she ...

C: ... get in the box? (F - screaming) Did he answer? No.

F: Magic. After a while, I told him, "I planted her ...

C: ... in the restaurant?

F: "And I told her how to dress to ..."

C: ... get you to come over and talk to her ...

F: "Do you believe me?" He said, "No."

C: Ohh. Oh my god ...

F: Because he did not get attracted because ...

C: ... of the way she dressed? That's why he said no? (F - yes) Right! What did he say, because she was what? Did he even say why?

F: "I could not have known what would attract him." I cracked up. I lost it. Like she was the only person sitting alone, the only interesting person ...

C: ... in the restaurant ...

F: She was hot. But he ...

C: ... what, he just kept saying that he ...

F: He was macho spiritual.

C: "It has nothing to do with that she was dressed that way ..."

F: After I got it together, after losing it, I said, "O.k., try this -- I bought everyone in the cafe dinner, and I said I would pay anyone you ..."

C: ... went up to ...

F: ... to do ...

C: ... what she did?

F: "Do you believe me?"

C: He said, "Yeah."

F: I lo --

C: ... lost it again? How could he say no the other time and yes this time? Oh, because then it would be alright ... o.k.

F: Then I did not peg him.

C: For what he was ... what do you mean peg him?

F: In that story, I did not peg him.

C: I don't understand "peg"?

F: In that story, it would be random. It would not be him.

C: Right. Right.

F: It would not be knowing ...

C: ... what he's like ... yeah, right, right. And he agreed to that story. He believes that one. Right, right, right. So you lost it again ...

F: When on the face of it, where did I get the money to ...

C: ... buy everybody dinner?

F: Where did I get everyone?

C: So like, those were like big questions, you mean. Like on the face of it, that was pretty outrageous? To him? No, just in general.

F: It is impossible. But he believed it. Because ...

C: ... it didn't peg him ...

F: His ego ...

C: ... was saved by that scenario. Right. Was it like a big restaurant, with like a lot of people eating in it? I mean, it just seemed like it would be an impossible thing to do.

F: 30 or 40 people.

C: Yeah, yeah ...

F: All willing ...

C: All willing to sit there ...

F: And to do ...

C: ... to do what you said if he came up to them. Yeah. Right. But he's gonna believe that one. "Yeah! I can see that happening! Yeah, I do believe that Frank."

F: My m --

[10/95 #21]

F: Then I had him get in to the box with her and I told him to follow her. My directions to her before the process was if he follows her, treat him like me, do everything that we did. If he follows. If he did not follow, just lie there. (Roars) Guess what he did?

C: He didn't follow her. And she just lay there.

F: And he kept asking why she was just laying there and was not doing what she did with me. So after they got out of the box, the rest of the process was talking about why she didn't do ...

C: ... what she did with you? (F - yes) Wow. Wow. That must have been a while, talking about that.

F: Too much fun.

C: Did he say he had fun afterwards? (F - yes) Wow. Who was she?

F: The hairdresser, Deborah. The same one I would make appear and disappear ...

C: ... in Rod's process. Wow. Did you have interviews with these people beforehand, like was that part of putting the goals down, like a whole interview session? (F - yes)

F: And Joe was in the workshop.

C: Wow. God. After reading "Steppenwolf" too. You could really imagine anything happening.

F: He told people afterwards how I paid dinner ...

C: ... to everybody in the restaurant?

(Both laugh)

C: Oh. man! Gotta hold with that story. He's gotta keep with that story. Because the truth is harder to ... You gave him that option, to believe that one.

(Both laugh)

C: (Sings) "To believe ... To dream the impossible dream ..."

F: Don Quixote.

C: Oh, that's Don Quixote? Looking at windmills ... These are some of the fines for Connie ...

“\$5 for not following instructions.

“\$5 for being sarcastic and/or speaking meaninglessly.”

F: Each time.

C: Right.

“\$5 for reading the board.”

C: What’s “reading the board”?

F: Not letting the person who ...

C: Oh, was reading it? To read? (F - yes)

F: She always misread.

“\$5 for smiling.

“\$5 for looking threatening, annoyed and/or angry.”

“October 20, 1977

“We, Sabina and Linda, waive all rights to bring an action in towards against Frank Moore from any activity in which we participated. Specifically, we accept full responsibility for our participation in an activity whereby we will remain suspended in an enclosed plywood box for a period of at least 8 hours, beginning at 5 p.m. on Friday November 11. 1977.”

C: Was that part of Mariah’s thing , or was that a whole different thing.

F: Yes. And I think Linda split before it was going to happen.

C: (Pulls up a poster) Hey, look at this ...

“The Theater of Human Melting presents Glamour, a play by Frank Moore. October 21, 22 ,23. Friday and Saturday 8 p.m. Sunday 3 p.m. October 28, 29. Friday and Saturday 8 p.m. Admission \$3.”

C: Wow. The last thing in here is ... an empty envelope. (Laughs) That’s it. Wow. Do you remember anything about that box thing? Or, it didn’t happen, so ...

F: Linda bit ...

C: Oh, yeah. Bit Sabina? Yeah, I heard that. Yeah. That’s what you were telling me, that’s how she was gross. That’s one of the gross things she did. Well, this is, ... We’re into the workshop diaries. These are ... all of these are from 1976. And there’s just a lot of stuff here. This is Bob. These are just diaries from every Sunday, like how people ...

“Sunday, September 5.

“I got a little upset that some people felt ...

(Frank roars)

“ ... felt it was OK for Susan, Don and Marge to break their commitments. It was like they were taking back their own commitments and refusing to be there. It seemed like Frank out-logic-ed Steve, but I wasn’t sure at the end if Steve was saying he would be there or not.

“Sunday, August 29”

C: It’s going backwards. It is. That’s funny.

“New person in the group, Marge.”

C: Oh, yeah, it’s going backwards. It’s going to be weird to read it that way. I’m going to start at the bottom.

“Sunday, August 15.

First Workshop. Seemed like a pretty good group. Just did Naming. But this group hasn’t gotten into going around and staring intently into each other’s eyes. Jo went first and threw herself totally into it, which should set a good pace for the workshop.

Sunday, August 22.

A continuation of Naming. It felt pretty good. Like, everyone seemed to really be able to stay focused on what was going on all the time.

Sunday, August 29.

New person in the group, Marge. There felt like some tension between her and Don. This week was my turn to do Naming. I didn’t feel completely comfortable with anyone this time. The thing between Lyn and Shyam felt a little shaky. I guess what they were going through was not uncommon, but what felt bad was a tendency they had of not wanting to work through it.”

F: They came from the same place as Diane.

C: Diane Hall? Where did she come from?

F: A spiritual commune called Living Love, in north Berkeley. With a crip in a chair as the ...

C: As the leader? Wow, that’s pretty funny ...

F: So when Diane talks about cults ...

C: You mean, when she talks about that ... that's where she came from.

F: I and the guy got on.

C: Got along? Did you meet him through her, or you knew him separately? (F - through her) ... This is Bob. This is about a weekend workshop:

"We finally finished Naming. Nina, Debbie, Linda, and Jim. I guess what I felt strongest was what was happening with Rod. Nina held him from behind, so he couldn't pull her in, and Debbie just held his hand. Both times he seemed a little upset by it. I was hoping he understood what was happening. The next exercise was Exploring. I felt a little scared at first. I don't really know why. I had done this exercise before without feeling that way. For the first few seconds I thought I was paired with Lyn, but then I realized I was with Fran."

F: Fran was a doctor.

"I felt as certain of it as if I had seen her. That seemed strange to me afterwards because there didn't seem to be any physical clues to have told me. The exercise was fun. It had a kind of a light feeling about it. After Exploring, we split up and went to lunch. I went with Lyn and Fran. I don't remember what we talked about, but everybody felt pretty open. After lunch, we started Demanding with Fran in the center. I had the first demand. I asked her to communicate to Lyn that she loved her, without using words."

F: They lived together.

C: Lyn and Fran?

"Lyn seemed to be getting it, but not admitting it, so that the demand centered on her.

Sunday.

Fran was in the center all day. There were in general two types of demands. One was for Fran to drop her primness and lighten up. The other was dealing with her relationship with Alex. It felt like, after some effort, Fran was able to lighten up, but it never got to feeling like she could get totally in touch with what she needed from Alex."

"Weekend Workshop, September 10-11, 1976."

C: This is ... I think this is Nina. I can't tell who's writing this.

"The workshop opened with Naming. Jim went first. I followed. I was surprised that I felt no anxiety (*illegible*) Naming, although I had anticipated it with some, a lot of anxiety. I felt at the end that, although I had gotten a feeling for everyone that I had gone to, I could have been more slow and focused in reaching that particular person. Linda went

next. And we ended Naming with Debbie, who went farther with Rod and Diane in particular, (*illegible*) in terms of minimal touching and keeping control with them. We ended the Naming with Touching, during which I helped Frank in pairing people.”

C: Probably Nina, huh? (F - yes)

“Jim and Flo stood out from everyone in terms of the tension and fastness they seemed to be going through in trying to have fun with each other. It seemed that if they had just trusted their relationship more, they would not have needed to try, and could just have really played with each other in a slow and gentle way.”

F: This is getting when they were with Arlene.

C: Oh, o.k., is Arlene the one ... right. She wanted Jim out of the picture, so she could be with Flo. And Jim didn't know what was going on ...

“Frank, Jim and I were paired together for lunch. I enjoyed this time with Jim. He was quite spontaneous and easy going, fun to be with. After lunch, we started Demanding with Fran. Jim, Barry, Lyn and Flo all made demands of Fran that day. Several things stood out about this. Everyone seemed very fast to catch on to what demanding was about. I felt really good about that. But people, although they seemed to understand, were for the most part reluctant to really keep control and push Fran to make her throw herself into doing the demands. Almost everybody's demands were really to the point. Jim getting Fran to get into her body and dig it, or not dig it, whatever she felt. Barry, with a playful demand that Fran solicit others to join her in being frogs, seemed really sensitive to a lightness that was needed in the workshop after Ann's precipitous freak-out and walk-out.

On Sunday, both Shyam and Arlene seemed to give away the power they could have had in demanding from Fran by making innocuous and somewhat irrelevant demands. Sabina got right on the track by asking Fran to take off her clothes ... freak-out, resentment and sadness ... and talk convincingly about what parts of her body she liked and what parts she didn't. After trying for a couple of hours to get away with a more superficial presentation, Fran finally broke down and cried,”

F: Shyam, Fran and Lyn lived together. Shyam would live with Mariah and Peter.

C: Did Jackie live with Peter?

F: Yes. And Mariah. After Shyam and VR split.

C: Did they split together? No.

F: Then they moved in the big house.

C: What's the big house, Barry's? (F - yes)

“and really told everyone how disappointed she in fact was with her body. It felt at that point that she had gone the farthest in really giving herself to all of us. Frank's demand

started pushing Fran to deal with her relationship with Alex in a direct and demanding way. I continued along the lines that Jim and Sabina had gone in demanding more (*illeg.*) spontaneity and riskiness from Fran by demanding she do a strip-tease at Club LeTwat.”

C: Is that a real place? No.

F: You get ...

C: I'm getting the picture ...

F: And this is at the beginning.

C: This is at the beginning of the group?

“Debbie [Devi?] seemed to pick up both this thread and the Alex theme in her demand. Jo took Fran one step beyond that in dealing with Alex by having Frank play Alex, and having Fran continue to get down to how much she needed of Alex. The workshop ended with a good, solid and focused feeling.”

“Steve. January 11 Workshop.

I was confused and spaced-out and couldn't keep straight who was who. With Frank playing very convincingly in defense of Shyam, who wanted out of the commitment to Fran, and Fran at her lowest, supposedly pressing for an injunction, but actually doing nothing, and everyone else in assorted out-of-character roles, I just couldn't follow what was going on. The only clear voice was Frank's. I started doubting Frank myself, and thinking he's such a good talker, he could convince me of anything.”

(Frank roars)

C: Who do you think this is? What Steve is this? Is this Steve Gensler? (F - yes) I thought it was. ... Oh wow, this is like all random, you know ... This is Diane:

“Everything has been going pretty smoothly between the three of us, but just today I have been intermittently panicky, thinking about the commitment and what it really means. I've been home all week with Steve and find myself wanting the house to myself alone, feeling awkward around him. I'd rather not work on the house. I'd just like to be with him. But then we could be working on the same project together instead of at opposite ends of the house. I haven't been demanding of Steve or Mary at all, which is really causing me some problems, especially with Steve. I don't ask him to drop his deliberative, perfectionistic trip, which gets in the way a lot. How can he be with either Mary or me in any way when so much of the time he's worrying. Fretting, he calls it. And his countless little suggestions as to how I could do something better really aggravate. I play my usual game of storing up the aggravation as resentment, rather than being open with my feelings right then and there. I think they call this game 'Martyr' or 'Look what I have to put up with.'

Another one we play frequently is 'Prove your point.' One player takes a stand on some utterly inconsequential matter such as, a) whether or not to edge windows with masking tape before painting. And the other automatically takes the opposing viewpoint. It's such an utter waste of time. These subtle arguments about how to store the vegetables, or whether or not to lock the car. It's my wanting to control that keeps me playing this one. So sometimes I feel I should give in. But then Steve sure has a thing about control too, so how does it help him to have me surrender to that. I guess the thing to do is to stop seeing it as a matter of the two of us faced off against each other, and instead push him gently to drop it, because it really gets between us, that sense of competitiveness. With Mary, I feel myself still holding back in a cautious way. She says to me, 'I'm so glad I've got you, so glad you're the one that was brought my way.' Well, I don't feel so ecstatic. I have much more with Mary than I've had with anyone in a long time, but I don't feel particularly joyous about being with her. Maybe doubts and fears are keeping me from feeling that, keeping me from her."

C: This is Mary. I think it's Mary:

"First Workshop."

F: And notice the condition of the paper.

C: Does that tell you something? About Mary? (F - yes)

"I had been looking forward to the workshop because I wanted to meet Shyam, Fran, Arlene, Flo and Jim, people I hadn't met before. And also because I wanted that closeness with a group of people again, to be involved with and share my life with them. This was a pretty relaxed group, except for another new member, Michelle, whom I doubted would come back. And I noticed that something was going on with Fran. Frank made a lot of noise when she came in. I suspected that maybe people didn't expect her to show up for some reason. Fran reminds me of Dixie. Something to do with her attitude. Shyam is very open, soft. I want to get to know her. When I sat on Barry's lap, I had never seen him more gentle and soft. With Frank, I experienced a moment of total bewilderment. Sometimes I don't understand what Frank's gestures mean. I was happy to be paired with Jim and Shyam."

F: Mary was a hippie.

"Joey. Sunday night workshop, December 19, 1976.

I've been coming to the workshops guarded. Well, not trusting to be myself and reach out. We talked about that in our session today. You see it's not just with the people I live with that I'm watching myself, you can see that. Well anyway, I liked this one. Nina's demand on Steve was great. I kept thinking that if it was on me, and I really didn't want to spend the money, I wouldn't let her get away with demanding I spend it. But I could see Steve wants to stop being afraid of it. Like let go of the security and have fun. Lots of the other people were wishing that they had the money to spend. 'Oh, I wouldn't have to be pushed to spend it!' Maybe that is why they don't have it.

Then we did Pairing. Jim and I went and got apple pie, ice cream, coffee, hot fudge sundaes. Mmmm. Talking about different relationships. I like him. We went and played in the pinball shop. A first for me. I'm glad they are staying in for the next two months. It wouldn't feel complete if they quit. God, just feel so many changes happening."

"Steve. January 25.

It's now easier to stay awake, and less boring at the workshops. Still, notice my tendency to drift away, thinking about other things. I like Jim's demand for Mariah to speak up. I really liked it when she raised her voice in volume, and it was deep and strong. I got freaked when it got high-pitched and fast. I got scared and panicky and wanted to make her stop."

F: When I first met him, he was not eating.

C: Right, he wasn't really eating, at all? Somewhere I heard that he was just eating these weird things like broccoli or something. Raw broccoli and cauliflower and carrots? Boy, he ... he sounds so frail, you know?

F: And all rules.

C: All these rules, like ... yeah.

"Joey.

I'm writing on January 10, the workshop. Frank did his demand on Mariah, but really it was on Fran."

F: See how ...

C: ... Demanding ...

F: ... works? Like pool.

C: Like you hit one ball and it hits another and -- yeah, yeah, yeah ... Oh yeah, cause everybody is linked in there.

"Fran is freaking out about living with Mariah, Shyam, and Susan. I don't know exactly what is going on with her. I know what it feels like to want to leave, not trusting that I can be myself. So Frank set up a courtroom."

(Frank roars)

C: Do you remember that? No?

"Mariah was judge. Shyam was on trial, wanting to get out of her commitment with Jim. Frank was the attorney trying to end the commitment,"

F: And I'm a damn ...

C: ... good attorney.

“Fran trying to prove she should keep it. Then the witnesses: I was an old friend of Shyam's, didn't believe in commitment, and felt it wasn't doing her good. My own feeling got in there. I was feeling removed and distant, but I slip in and out of that. Fran is really afraid of this change, like she is going to lose herself. She keeps her part as attorney minimal, didn't say much and let some good chances go by. It seems that, when a friend is having a real hard time (afraid, etc.), I get afraid to reach out. I doubt myself. I like Fran. She is very soft and gentle. I overheard people talking at the (*tape ends --> side B*) it needs some movement. I agree. The last workshop had more of that and it was fun. Just sitting leaves me feeling isolated at times. Anyway, I loved seeing everyone naked. Oh dear, where did that come from?”

C: Oh man!

“January 24 workshop, 1977.

Well, this workshop felt good. New person Bob is nice, nervous.”

F: Bob Goss.

C: Wow! Oh my god ...

“The jury verdict was as expected. They had no other choice. It was good Mariah being demanded to talk to Fran, but I kept wondering why not talk about what she is afraid of, instead of just saying, ‘Stay until you go.’ I felt Shyam and Mariah were not fully showing Fran how much they care about her and what is wanted. Each of them afraid. I understand. Yet, I also feel inside myself how not showing love makes things harder and hurt a lot more than being blunt and open. There are conflicts in myself the same. Then Jo's demand was fun, reminded me of some of the witnessing at the last workshop. Pairing with Steve. That is a first. We have never spent time alone. Going to eat and dancing. Joey.

My self-image is changing. Growing up?”

F: This is great.

C: I know ... oh god ...

“Steve.

This was the most boring workshop ever. Seemed like Linda and Sabina were conspiring to resist Frank and all of us, and to give us the very least possible. I thought Sabina was holding back as a matter of principle, but we never found out what the issue was, if any. Had a feeling she didn't want to put her feelings or ideas out because she knew she'd get busted.”

C: Amazing. And you get to see which people are writing because they always write on the same kind of paper. Here's Diane's again.

"Diane.

Here I am again, sitting down to write this diary, as I have several times in the past couple of weeks, without being able to get started. I'm taking it (diary) too seriously, or rather with the wrong kind of seriousness, the kind that automatically makes me freeze up. The diary is important to me. I need and want to write it, in order to 1) share with you what's going on with me, and 2) to clarify things for myself. Writing really helps me do that. I think I need to simply write a little each day, or whenever something comes up, instead of planning on doing it at one specific time during the week, as that method has not worked out at all. So much has been happening these past few days. I'm learning to put out what I need to Steve and Mary, and am getting a lot, but not all. There's something I am confused about, Frank, and I don't know if I can express it clearly, since it's not quite clear in my mind, but within the last couple of days, I found myself wanting a whole hell of a lot more from Steve and Mary and myself, and not in terms of 'will you give me a massage' or 'I need you to be with me at the doctor's', though our fulfilling these needs for each other is certainly included in what I'm looking for. I want something more between the three of us, so that we won't have to put out our needs, that just being together will take care of all that. I'm wondering if this is a romantic fantasy, or perhaps I'm trying to avoid the unavoidable phase of having to work things through that are keeping you from getting to that place. Yeah, that's it, I think. I'd like to skip all, in between working out of shit, and just be in that state of being totally happy just being together. But there ain't no shortcuts. I get incredibly impatient, especially with Steve, when he won't drop something that is obviously getting in the way of our being totally with each other. I want to turn away, and not deal with it, just ignore him (Nurse Ratchet?) until he's ready to give it up. And of course that only makes myself all the more hard and separate from him. Steve amazes me with his willingness to let stuff go. His non-reactive attitude when Mary and I push him, and his softness. He is always gentle. Steve and Mary are at the eye-doctor's. I stayed home to clean house, and I am noticing how I don't really like to be alone anymore, and don't crave privacy like I used to. Quite a change for me.

Back to my wanting more from the relationship, and how to get more. I think the key is focusing on each other, steadily and constantly. Last night we went to Sausalito for dinner to celebrate Mary's last day of work, and I noticed how each of us would frequently come up with something negative to focus on. On the surface, they seem like insignificant little things that are just a part of everyday happenings, like, an aching back, the cold, the bitter taste of liver at the restaurant. But to me, these 'little things' mount up and rip us off from each other, and from what we have and where we are at the moment. I didn't express this to Steve and Mary at the moment. It's so hard for me to do that, without being either irritated or authoritative in my manner. And I know how much it bugs me when Mary comes on in either of these ways, so I just tell myself to ignore it, which is ignoring my need to have us really tuned in to each other. Well, Steve says just put out what I need at the moment, instead of lecturing or scolding. It's hard for me to push it out straight because 1) I don't feel I deserve what I'm asking for in the first place, and 2) it makes me very vulnerable. That bare fact of 'I need you.' Since I've been with Steve and Mary, my focus on the workshop has somewhat dwindled. I find it harder to tune in."

F: Kill the goose that ...

C: ... lay the golden egg? You mean like, she's talking about all this ... I mean, like the goose is the workshop. (F - yes) I mean all this stuff that she's talking about comes from the workshop. Yeah. But then she's not, she's dwindling in the workshop.

"When Mariah put me on the floor, underneath everyone, carrying out Jo's demand to build a sculpture with the group, I thought, 'Yeah, this is the way I feel here sometimes. Last in the crowd, obscured, invisible, ineffectual.' I became jealous of others who seemed to get more attention, yet I know I am wholly responsible for putting myself in that position, because it's very safe. Speaking of safety, I feel much safer with Steve than with Mary. He's much softer and easier to fall into. Yet I know Mary is just as soft beneath her iron-pants exterior."

F: My name for her.

"And I need to push much more to get that from her. I have pushed some, but with Mary there is a 50/50 chance, at least, that she'll get defensive, whereas Steve always responds to what I need. When Mary reacts in a hard way, I do one of two things. Either get scared and back off, or mirror her exactly and get hard and defensive myself. This has resulted in my being very careful around Mary, careful not to rub her the wrong way. And consequently I'm not rubbing her much in any way. We seem to be really comfortable with each other, having lots of fun, kidding around. But that comfortableness is largely a result of that safe distance that I maintain between us. I feel awkward with the physical closeness sometimes. Hugging each other before we go to bed especially. I'd rather avoid it all together. And Steve has wanted to exchange massages several times, but I always find some excuse to get out of it. I'm probably resisting getting close, but I do initiate a lot of the touching no matter where we are. I like it to be spontaneous, and not special or planned, as it is in massage, or routinized, as it is when we do it every night as a matter of course. Hmm, it just occurred to me that I feel o.k. when I initiate the touching and have control, but not o.k. when someone else initiates it and has control. Of course, why see it as a matter of control at all, but I certainly do. Ugggh, I hate that. Makes me very uptight. I just need to relax and melt into the other person. And that's what makes me so uncomfortable when Mary hugs me. That vibe of control I pick up. She and I are playing the same game with this one, and in many other ways as well."

C: My god. It's like, just, it's all of life. I mean, it reminds me of, you know ... being with Alexi, you know.

F: Which is one reason why I am having you do the book.

C: Oh ... what a smarty-pants ... wow ...

"Steve. February 2 workshop.

I thought my demand for Mariah was good, and felt self-conscious when I put it out, and looked around and everyone looked disinterested. I wasn't real satisfied with Fran, but let it go, thinking I'd remember from then on to be sure she expressed what she wanted first

so I could tell if she got it. Mariah, that is. With Flo, I was fairly satisfied, but wanted to continue watching Mariah carefully, to see if I felt she really got what she wanted, and wasn't just doing the exercise to get through it. I should have put that out, but was afraid Mariah would get uptight if I got too demanding, and that she would get into reacting to the demand, rather than just doing it. So I tried to be gentle, and coax her into, rather than push her. Also, I often feel like people say they are satisfied when I feel their demand wasn't really met. So I think if I stuck to my own standards, everyone would lose patience with me and think I was too picky. Maybe? I don't think I've ever been satisfied before other people are. Almost always the other way around. So I feel like there's a group norm to settle for 80 percent or so, and that people would be irritated with me if I demanded 100 percent. I'm afraid of being ridiculed. I'm afraid people would say I was spacing out. They'd say, 'what's the matter with you? It's obvious to all of us that she filled your demand. What's the matter, are you asleep or something?'

C: Hey maybe ... the last four workshops you were ... (both giggling)

"Faced with this kind of group pressure, I probably feel foolish and give in, rather than sticking to my guns, just to get out from under. I doubt myself, and think I must be wrong, and they are right. But I think there is something wrong with me if everyone is satisfied but me. If I'd been on my toes, I wouldn't have let Mariah do the snake thing at the end. It wasn't what I wanted at all, but I said o.k., and she did fine with what she did, so I felt I just had to let it go. That was another mistake, because now I realize I wasn't satisfied. I could have extended my demand until I really got what I wanted."

F: See how demanding ...

C: How that's hard, yeah. That's very demanding ...

"What I wanted was to see Mariah be clear about what she wants- express it, get it, and allow it to come into her because I see her mope around not getting what she wants because she's not clear what she wants and especially because she won't ask for it clearly and cleanly. Next time, I feel like I'd better stand firm with my demand 'til I'm totally satisfied as this pattern of settling isn't getting me anywhere. I'm just blowing my opportunities. And not worry about what other people think."

C: (Laughs) Joey.

(Both laugh)

C: Could you have guessed that?

"Dear Frank's workshop,

"Hi. This is my journal on the last Sunday in November. Well, a lot was going on internally for me and in my household. I didn't put myself out at all. I didn't feel relaxed. There seemed to be a general feeling of holding back. Debbie looked sad, Jo seemed uncomfortable, she talked a lot, explained to Vanetta. I felt like she changed her demand. Like, I felt at first it was to be intimate, and go past the pattern she has. Then this last

Sunday, I was concentrating on taking a risk, so Vanetta was doing fast, startling quickies. Seemed like to her, taking a risk meant like doing something sexual with someone she wasn't having that type of relationship with. I felt uncomfortable and I sure didn't want to get in the center and have her spread my cheeks. I was in a weird mood, (something) scared of everyone. I didn't want to look at you. I knew you could see me, but I didn't want to make contact. I don't feel that way now. I've been feeling real open and happy today. I bought nail polish and Barry helped me put it on and I took pictures in the four for fifty cents booth. I see and feel the changes happening. It's good. Love, Joey."

C: She says that every time. (F - yes) Who's Vanetta? Don't remember. So, she lived with Barry. Or she lived with Debbie and them? No, this is just the workshop. Right, OK, she went from talking about her household right into the workshop, so it sounded like she was talking about Debbie and stuff. Oh, boy ... This is so ... OK, I should mark it.

F: What do you think?

C: It's just, um ... It's just so amazing to like ... like Diane is the most detailed, you know, about her own, because a lot of them are just about the workshops and she talks about her life and stuff, and, uh, well, I mean like the workshop sounds so amazing, you know, but then to see how, like to see in Diane's case, which I'm sure was going on with everybody, you know, every body was having those kind of things, you know, see how life is changing, you know ... Well, it just reminds me of my own ... and how vital, how important ...

F: And then they took it for granted.

C: Yeah. See, it's hard to imagine. I mean, you know, I don't understand. How do you take it for granted? Like you start to just like not think it's very important and then you let things slide or something?

F: It is just how life is.

C: Well, that doesn't sound so bad. I mean like that ... But you mean it different. I mean if it were just like, life, like this is life, you know, thinking about it and demanding of people, if that's how life is ...

F: Not demanding. They forgot how they got it.

C: Alright, OK, so they were in the workshop and together and they started being with people in a different way and they had a life that was different now with everybody, and then they forgot where that came from and let it all slip, all the stuff, where all the basic line of it, where it came from, they let it slip and slide, and then that's taking it for granted, like it was always there or something, and they didn't have to do anything and they didn't have to be in it all the time. I should buzz, huh? (F - yes)

F: Like Barry was scared to get involved with Joey, but through working with me ...

C: He kind of got beyond that? Yeah ...

F: Then three years later, they thought ...

C: Are you saying they thought the workshop stuff was ... they weren't interested in it, they wanted to just not be involved with it and just live together and have their own life separate from the workshop?

F: Yes.

C: And they didn't see any good coming from the workshop? (F - yes) Right. Sometimes, it makes me, I mean this doesn't, I mean I already wonder sometimes, makes me wonder what is going through Alexi's head when he's a certain way or you know, he could really want to be that way long term. I can't imagine wanting, you know, wanting to stay that way. I'd wanna change out of it and get out of it.

F: Like Diane and her drinking.

C: Drinking? Oh, Diane had a drinking problem? No.

F: Does.

C: Does she? Does have a drinking problem. Diane Hall? (F - yes) Oh, I didn't ... Like something that's continued for a long time? (F - yes)

F: Not in the workshop, but after. She let Steve go.

C: Huh. Right, she didn't, she just kind of passively let him take off.

F: He was there for her.

C: Oh, so he wasn't looking to leave. (F - yes) Really, but she just kind of let him go.

F: Taking him for granted.

C: Probably should stop. I'll mark this. Uh-oh. What I said about Alexi is on the tape now.

F: Great.

C: This is giving me inspiration.

F: How?

C: Umm ... Just to do everything that Diane wasn't doing. You know, 'cause I can see right where it would have been great for her to just go right ahead and do that stuff that she was thinking about, you know, and I can see how I've let things past too, that create situations like she's talking about. Almost exactly like that. In fact, it was like reading my

own diary there for like a few pages, about the whole touching thing, you know, going to bed and all that stuff, the hugging before bed-time thing. (Laughs)

F: I am sneaky.

(Frank, Linda and Corey laugh)

L: What was it Frank said, that's one of the reasons why he's doing the book? I missed what that was.

C: Oh, so I can see this stuff, I guess, see the demanding and the workshop and what people were demanding of each other and what it was about and how it ... you didn't ...

F: To get you to do that.

L: To get you to do that, meaning the demanding type things, demanding within relationship? Right? I see.

C: Working.

(All laugh)

L: The diaries ...

C: You are sneaky, boy! I mean, of course I've been eating it all up, you know, everything, because everything, I mean not even just this, but everything we've been looking at, yeah it's getting late, but everything we've been looking at is just so amazing in that way. Just about, like, demanding of life, you know, and of people, which is like everything we've read that Frank ... even like all the early stuff, Frank is writing about stuff and Frank recounting what happened with people and stuff like that and it's all like that, you know ...

L: You can't help but suck it in and then be affected (effected?) by it, in terms of how you see things after you know about that.

(Laughter)

F: I told him about Joe Mallia(sp?).

L: Yeah, yeah. What did he tell you about him?

C: About his process, where he, you know, his only goal was to have fun and how, so they started the first eight hours and read "Steppenwolf" ...

L: Oh, oh! Oh, God!

C: ... and then they went out to dinner ...

L: That was really one of the classic, that would be in the “Best Of” series if they ran it on TV, you know, The Best Of The Processes.

C: ... went out to dinner and they ...

L: Where he picked the girl.

C: He told him to go and talk to anyone in the restaurant and so he went and talked to a girl who was sitting alone and reading a book for five minutes, he talked to her for five minutes, then came back and then as they were walking home, or when he got back, asked him what happened, he said, “She was dumb! I tried to tell her about what we were doing and she didn’t get it.”

F: I cracked up then too.

C: Oh, yeah, Frank told me that later when he, so ...

L: Oh, when he imagined her leaving? That part? No. Sorry. Go ahead. Later when he ...

C: Oh, you ... When did you crack up? When you asked him ... You said that you paid her to dress up, you told her to dress up like that, and you paid her to sit there, you know ...

L: Oh, oh ...

C: ... and he, you know, and so you would go up to her and ... and he said ...

F: Do ...

L: Do you believe that?

C: Oh, do you believe me? He said, “No way!” You know ...

L: No way you could have figured out who I’d ...

C: Yeah, yeah ...

(F screams/laughs like he did)

L: We were all dying -- that was so intense ...

C: And then Frank said, “Well, actually, I ...” What’d you say?

L: “O.k., how about this ...”

C: “O.k. I paid everyone -- I gave everyone dinner in the restaurant, and told them, you know, paid them so that they would do what I said if you came up to any of them.” And he said, “Do you believe me?”

(Frank screams!)

C: “Yes.”

L: And all through all of this ...

C: And then he told everybody that Frank paid everybody in the restaurant ...

L: And all through every part of this, Frank would be like this, so like everything's like there were two realities going on simultaneously, because he'd be doing that, kind of playing to the audience, which is the rest of us, who know what really happened, and then there's the person, in this case Joe, who is insisting that what Frank is saying isn't true. And so, it's like he's in this other reality, even though he's sitting there watching Frank cracking up and looking at us like ...

C: Right, right, right!

F: For 5 ...

L: ... minutes? Yeah, right, he's just like he is now, where he goes on and on about it ...

F: I was crying ...

L: ... from laughing so hard? Right, right ... it was very intense. Yeah. And that would, you know, in the case of somebody like Joe who is kind of resistant by nature, it causes him to dig his heels in even more, so he's going to insist that he doesn't notice that Frank is laughing like this. He's gonna just -- it just gets more and more like it's not really happening. Which makes Frank laugh more ... (Everyone cracks up) Do you want an envelope for that sheet of xeroxing? Do you have someplace to put it, or do you want me to give you an envelope?

C: Yeah, that would be ...

L: Give you an envelope ...

[10/95 #22]

F: Bonnie is a good condensed version of the taking-for-granted process.

C: Like within the time that we rehearsed, that she took ...

F: At first, for two months she ...

C: ... yeah ...

F: ... was excited ...

C: Yeah ... yeah, really ...

F: Saw ...

C: Yeah ... it was all, it was really inspiring, everything, and excited and new and like, like when we did that eroplay dance, that was just so neat, you know? And so vulnerable and ... like shaking like, you know ... yeah ...

F: But then she 1) started trying to make it normal ...

C: Yeah, yeah ...

F: She wanted to fit into normal ...

C: Fit what, the thing? Or she wanted to fit in to normal, like a normal, straight framework ... (F - yes) Yeah, yeah ... I mean, and all the stuff that was so exciting to her, you know ... well, yeah ... I don't know where that went, 'cause that's not ... all the stuff that was exciting to her was that it wasn't the normal thing, and that it was that kind of thing that she remembered that inspired her when she saw Mondo New York, and it was this kind of way of doing this kind of theater that she never thought was possible. She could, you know, it was different and exciting and ...

F: Also it came time to give up the 'normal' ...

C: Yeah, yeah, yeah ... that she wasn't rehearsing a normal play anymore. Like, it wasn't about creating a play. It was about creating a play, but it wasn't the normal process. No.

F: She would have needed to give up her picture of her fitting in to 'normal'.

C: Yeah ...

F: She started thinking she could have both. Do both. Rather than ...

C: ... choosing. Is that what you mean? Or doing one?

F: Rather than giving up the 'normal'. She then down-graded ...

C: She down-graded what we were doing ...

F: And her commitment to ...

C: Yeah, yeah ... yeah ...

F: Then it became just a project.

C: Yeah ... yeah ...

F: ... that was taking her time from her career ...

C: Yeah, yeah ... yeah ... it was a lot different than when it started.

F: People want the good stuff, without the surrendering.

C: Yeah ...

F: They want to make it normal.

C: Well, why? Just so that it fits in with the rest of life, or something? Or the way -- right, you said like the picture of life that's been, that you've been carrying along so that it fits with that ...

F: Like Nina meditated. Before she met me what?

C: No, I'm just following your story ... nothing, really ...

F: Why is it hard to talk?

C: For you to talk? I don't know. I don't know. No. I was just ... I wasn't understanding what you said at first and so I was just getting tripped up ...

F: She kept going back to that whenever she pulled out from this ...

C: Right, right ... she'd go back to that, yeah ...

F: What?!

C: The meditating.

F: What? Why is it on the surface?

C: I think it was that, talking about Bonnie, I think that's where it, I don't know, I think that's where it went like that.

F: Why?

C: Oh I think probably because ... yeah, probably because I block myself from understanding what happened, you know, because I feel like, you know, that it wasn't, like I can't think about it without including myself, you know, in it, or something like that ... you know, or I can't think about her, or I think I can't think about her doing a certain, you know, being a certain way, or thinking about what we were doing in a certain way without including how I was thinking about it too. So that's where I get blocked, like, you know, like I was to blame, or I have fault or something ... you know, that's I think, I think that's partly what happened.

F: Which is what you did then. (laughing)

C: That's true.

F: But even if you did not do what you did, she would have done ...

C: ... what she did? Yeah.

F: It would just have been harder for her to do that. To pretend she was not doing it ...

C: Yeah, yeah ...

F: Like I could think, "Why did Nina keep going back?"

C: Yeah.

F: Even behind my back.

C: Like sneaking behind your back and ... (F - yes)

F: She was going back to normal.

C: Right.

F: Making it normal.

C: Yeah ...

F: Safe. Keeping a part of herself out.

C: Right, right ... yeah ... yeah (Frank motions toward the pile.)

F: Unless you have something to say ...

C: No ...

F: That is what we are seeing in this.

C: Which is what we are seeing in this?

F: They were keeping parts ...

C: ... of themselves out ... yeah, yeah ... (long pause)

F: Do you think you are keeping a part ...

C: ... of myself out?

F: I don't.

C: You don't? And you're asking me if I think I do? Yeah, I guess I was ... so I was ...

F: No ...

C: ... I thought I was.

F: What part?

C: I don't know.

F: That is called over-thinking.

C: Yeah. O.k., this is Arlene.

“September 11 & 12.

I was feeling apprehensive about the weekend workshop, mostly because I didn't know what to expect. Now I am apprehensive because I have an idea of what to expect. I like the exercise of removing our clothes and being paired off, but it was kind of scary and I didn't really know why when the question was asked. I knew I was with Linda right away. I recognized her hands. I felt warmth and some fear from her. I was glad we went to lunch together. When the demanding started, I wondered right away if I'd be able to come up with a demand. I found it hard to really plan ahead because the demand may not feel right when the time comes. I experienced the demanding on lots of different levels, felt serious, playful, bored, over-loaded, frustrated, went into sympathy. I felt really sad about Ann's leaving. Have thought about her a lot, realized how much I'd miss her not being in the workshop.”

“Steve. December 12 workshop.

Being in the circle was not what I expected. I wasn't too worried about the group, basically felt their support. Also didn't feel manipulated. Enjoyed the first demands and learned from them. Feel like I understand more what the demand trip is about. Never really got the point before, except sometimes. Seems like it doesn't matter what's behind the

demand. It's just, 'Am I willing to follow another and trust them and let go of my resistance, my roles and acts and numbers.' I never cried like I did at the end. Still not sure I totally understand what happened, but do see that people are willing to follow me when I let myself be vulnerable and express my need. Makes me see the mistakes I made with Judith."

F: His first wife.

C: Judith ... there wasn't a second page.

"Joey. Sunday, November 14, 1976 workshop.

I came in feeling tired and some depressed and withdrawn. I had worked for eight hours, didn't sit down the last three. God! People come in and sit all day drinking beer or wine, depressed. The lady that runs the place is depressed. She is nice, but not there. You know what, Jo, you're just rambling on. I feel in a similar spot as Vanetta did last night, knowing I need to risk myself with people, without putting this heaviness on it, but holding back. I've been holding back and getting zoned out. That's dumb. Sometimes the thoughts that go through my head really seem like my mother, like I don't want to be hung on, not so much physical. Feeling angry when someone wants to touch me. That happens mostly with Linda. I'm not staying on one train of thought at all."

F: Gross. [Linda Gross]

C: Well, I can understand ...

"I spent the afternoon with Dorothy, Barry's mum. Talked a lot. Don't feel like I took much risk. I doubt myself a lot, find fault. Hey o.k., the workshop was good. I felt better when I left. I like that I'm paired with Barry, Mariah. I look around at everyone, feel how I care about them. Each person I respond to a little different. Like Nina I feel so much warmth coming from and easy acceptance. I don't find it hard to stop judging myself. Then Steve feels on the other end. Tension and wondering how to act. Feel sexual roles. Similar tension with Doug."

F: Her boyfriend.

"Arlene's demand was vague, but I saw that she didn't feel real good, looked sad. Like the demand she did on Jo was out of a light, easy space. I like her.

I'm going over to Ellen and Milo's house now,"

F: They were her roommates before the workshop.

"watch the second half of Sybil. Not afraid, but still some holding back with them. You think I believe my heaviness? Well, not so much anymore. Barry is helping me with that, saying I was conned into believing I'm heavy. Well I knew that. But since L, S, and R, P all have the same conditioning -- stop all this talk! Doesn't have anything to do with the workshop, just wanted to spell it out.

Joey."

C: Wow.

F: Before Barry and she was together.

C: Yeah. Where she's starting to just hang-out with Barry ... wow, she keeps second-guessing herself and ...

F: Barry came in early.

C: To the workshops? He's just come in early? Oh you mean in the whole space of time, he came early.

F: He saw me around. Then one time at a movie theater, he came up and introduced himself. And made a appointment ...

C: ... to come talk with you? (F - yes) Wow ...

“Rod Smith.

Came into the workshop feeling somewhat tired. Sabina, Linda and me went dancing the night before, and we danced real hard. Had a great time except for a few times when I felt like Linda and Sabina were zoning me out with a pair trip. I also see I wasn't pulling them in at the same time. It's like we pulsate in and out of closeness/ farness/ scatteredness/ focusedness. Didn't get home 'til 3:30. My excuse for falling asleep in group (hee hee hee).”

(F & C laugh)

“I felt like Diane's demand on Vanetta was vague and so I feel like I settled for something vague. Yeah, it's part me too. I felt a lot of intensity staring at Vanetta. In fact I felt a lot of resistance to her. And Frank, you picked up on that and paired me with her.”

(Frank screams!)

“You have incredibly always paired me up with the people in the group who my shit personality always makes into undesirable pairing partners.”

C: Oh boy!

“Anyway, I met with Vanetta Monday night. I felt intense at first, but loosened up after a while, and felt pretty much there with her. We went Sufi dancing. It seemed trippy at first, but I really got into it after a while. We went back to her apartment and watched the last part of Sybil.”

C: This is getting around.

“Vanetta seemed to indulge in some hurt child feelings, and somehow we started talking about ... da da da da da dum! Primal feelings! Oooh ahhh!”

F: Guess they ...

--- end of side A

“She told me about some type of therapy she’s interested in that’s something like Primal. Anyway, she seemed a little trippy about it, like she’d been in a few different types of therapy, and she seemed a little like a therapy tripper. Like maybe she’s even being a little trippy about Frank-therapy, like Steve.”

(F & C laugh)

F: You see why his process ...

C: ... was like it was?

“Anyway, we gave each other back-rubs, which felt nice. I felt a lot more closeness than I had anticipated.”

C: He has an arrow with a “Booo!”

“I met two of her roommates. One was a real nice lady, who you probably know. And the other woman was a macho Arab who gave me a bottle of amyl nitrate [sp.], which I got rid of.”

C: Wow ...

“These are my notes and your notes together. The ones for you (feedback) are underlined in red, or circled, or indicated somehow.

DIAMOND FOCUS

Free will allows one to dig the world or feel shitty or see the world as a prison and live in pity and not get what you want.

>> Steve and I chatted after breakfast about diamond focus, but used other words. He said some people create fantasies which they drop over another person, and then they relate to the fantasy, and they think they’re relating to the person. However, if one chooses to see reality, one can usually see enough real stuff about the person to like, and then we’re all ahead of the game.<<

Concept of love. All need human contact and love. Programmed to think we shouldn’t need, want and ask for human contact. Give to get what we have settled for, not what we need. Committed love maintainable.”

F: Mary.

“>> Concept is ambiguous. Last paragraph is not specific enough. Each sentence contains concept, but is then only stated and not developed.”

F: Skip it.

C: Yeah. It's not really a diary. These are like, kind of ...

F: Or anything ...

C: ... anything in there? I think it's like notes on ... yeah ... on a Reed lecture probably, or something like that. And then it ends with,

“All right, but I'm not fast enough to not settle.”

“Fran. November 14.

I was really not looking forward to coming back. Just thinking I didn't want to spend the time, and that things were going o.k., especially on my trip. But I really enjoyed seeing everyone, and was surprisingly there with everyone. I was really glad to see them. I'm shocked now by my quick decision to live with Shyam and Mariah, although I also feel good about it.”

“Fran. November 21.

Vanetta seemed to start opening up some tonight, although she also seemed to me, even with her crying, to be acting. It seemed planned when she jumped at me and started crying, but in a way it felt real too. Still seemed that she's not taking the other person in at all, was just seeing that she has to do something to them. I felt that I should have taken longer and not been satisfied til I really felt she'd been intimate with me in a way that would make me feel closer, or that I could be closer.”

F: This is before I got into pushing the demander to be really satisfied.

C: Oh wow ... but it seems like they know that they should be -- that they should be and that they weren't.

“I kept feeling that she was conning me. I really wonder about this because I get the feeling maybe she really believes she's doing something intimate. Yet, I don't feel I know her any better at all.”

F: Who ...?

C: ... was that? That was Fran. This is like all Fran ...

“Diary for November 27.

I feel that Vanetta misinterpreted the demand made by Jo, and began trying to do what people would think was outrageous or exciting. I think Barry hit upon that perfectly, but I feel that someone should have said that before. Somehow all of the risks up to that point, like the ones with Nina, Rod etc., felt unreal, and not like intimacy at all. More like dares. By getting approval for those though, I think Vanetta never got to feel what was

really being demanded. I think she should have been able to see better. I feel she was trying to play it cool and do what people wanted. It seems as though people accepted her doing some funny, outrageous things, over-looking the fact that often real intimacy was missing, and she thought then that that was all she had to do. Basically, I think the demand itself was really the right one, but that it was getting harder and harder, once the obvious acceptable known things were done, and she was left with a total unknown to do. I wish Jo and the rest of us, when Vanetta was with us in the demand, had gotten her to that point sooner.”

C: Wow ...

“December 5.

I felt this was a very tense night. There seemed to be a lot of things going on, and I felt they were not in the open. It seemed like a lot of things got started but dropped, and maybe some of that was good, but I’m still feeling that things are unresolved and maybe that people aren’t trusting each other. I was really surprised about Vanetta not coming. That was one thing I never expected. I guess I really thought she wanted that much pushing. Jo seemed to withdraw some after the group talked about it. I felt like I wanted to do or say something that would feel close to her, and to Debbie, but I felt inept. Actually I had been feeling that since being at the house the day before.”

F: Painting.

C: Ohhh ...

“I felt uncomfortable in a way I haven’t ever before there. Like there were a lot of things happening, and I felt somehow distant and that I shouldn’t ask about it. I mentioned that I felt funny to Debbie, and she said things were happening, but not that I should worry about.”

(F moans)

C: Yeah.

“I guess so, but that seemed like keeping something between us. Like I feel that I’ve been vulnerable about all kinds of things with everyone at the house, and everyone has asked me about lots of things, but I’m not sure I can ask for and get the same from them. Maybe I’m making too much of this. I felt generally really unclear at the workshop this time, like I wasn’t seeing anything, couldn’t get in touch very much with anyone. Somehow it feels different being with other people all day, then coming to the workshop with them. I didn’t feel as in touch with myself as I usually have. Sometimes it seems like I get into just floating along with Shyam and Mariah, and I think I had been doing that, then reacting to it earlier in the day by tightening up so I feel I wouldn’t get sucked in. I think by my not saying anything, I was settling for less than there could have been. I saw that when Barry mentioned Mariah’s jumpiness. I figured if he sees that without really spending much time with her, I must be seeing something when I’m feeling that too. I really felt stirred up by this workshop and didn’t feel as good or soft or relaxed as I usually do. In fact, I felt crummy.
Fran”

C: Wow ... this doesn't have a name:

“21st and 28th of November.

I've had a definite disagreement with the value of Jo's demand. I didn't like the way she pushed Vanetta with sarcasm and scorn. The demand itself seemed to change from intimacy to risk to outrageousness and back to intimacy, with the biting of Bob's cock being of questionable intimacy. Arlene and I have at least defined quite clearly the basis of our philosophical split. She wants to be friends with that creepy person, Gloria. And she doesn't want to be friends with all my neat, open and enlightened friends. How narrow. I want us to have mutual friends. She says that's not necessary. She's really here, though, for the most part.”

F: Flo.

“She's talking more, slowing down, staying home, getting angry, trusting. It's just her creepy friends.”

F: Flo.

C: No name. Well when we see a Flo one, we can compare it.

F: Does the hand ...

C: ... writing look like Flo's? I don't know Flo's handwriting, really. We'll see, cause I remember seeing some that said Flo on it.

“Diane.”

F: (cracks up) Never know what is going to happen next.

“I enjoyed the workshop very much, especially Touching. It felt so good to touch and be touched. This has been a very difficult week for me, worrying almost constantly about 'what to do with my life.' And feeling most definitely that I have up to this point done nothing. I know full well what a futile waste of emotional and mental energy this is, but still persist. So drop it, just drop it! By the way, do you want this journal to be reactions to the workshop only? Or anything that we feel like writing.”

C: Now she asks.

F: As if I would say ...

C: ... “Just reactions to the workshop, please!” “Please, keep that other stuff out. I just don't want to hear it.”

F: Don't give me fuel.

“I’m sure much of my confusion and sadness would be alleviated if I had a place of my own, and some sort of satisfying daily activity. Also, a few people whom I just might feel relaxed, open and unafraid of, would help a lot. Sorry, this isn’t much. More next week.”

C: So you would, would you read these each week, like between workshops? You don’t remember. But you definitely got to them.

“Joey. On Sunday workshop, December 5, 1976.

Hi. I’m writing this at 12:20 a.m. before going to sleep, only to wake and go to the 12 hour, 12 hour workshop. Last Sunday I was withdrawn and didn’t want to come. I was crying first before entering. I walk in and everyone is standing around and I know something has happened. Vanetta quit. Arlene was talking, saying how she felt it got weird last week. And Jo was being hard on Vanetta. Seemed like Jim and Flo also were wanting to defend her. I felt like I could understand how she could feel it was too much, and like everyone was pushing too hard. But also, it was working,”

F: Now she says it was all me.

C: You? Like this was all you, and your kind of thing?

F: But ...

C: Yeah. But here it’s -- no, it never seems like that from anyone.

F: In fact, (screams) I don’t have much ...

C: You’re not in there hardly at all, yeah, really. You’re just peripheral to this, you know like, you’re kind of behind there the whole time, but they don’t talk about you, really ever. Just like, “Oh yeah, Frank did this, and Frank played the attorney and ...” It’s not like you, and your thing, yeah ...

F: Is not that interesting?

C: Yeah. Yeah. Yeah. Well I mean, yeah ... And it’s all so real, and between, you know, real people. It’s not like anything they may say now, like there was a master plan, or that it was your thing, people got manipulated by it or anything like that. It’s too real for it to be anything like that. Everyone is feeling everything, and living everything, in and out of the workshop.

“getting her to see herself differently. I called her tonight, and said I wanted her to come, that I understood the feelings of anxiety and anger, but that expressing them would have made them stronger and it harder to do. Also that I’ve experienced her changing. She said she had made up her mind, but if I see her there, I see her there. She knows what is going on, but wants to get away from the anxiety. I can understand that! But really, one can not run from oneself. It hurts too much the more one knows. Right, Jo? Right? Debbie was crying. She said something that seemed true to me about Jim, Flo and Arlene, just pushing each other so far. I feel that, but it will change. I like that Barry is in the center.

And Jim's demand was good, for Barry to go to each person and say one thing that was in the way of getting close, from them and him. They all sounded right. I like that he went right through them and didn't make it hard, like I would have. Then when Mariah did hers of for him to say what he likes about his body, I felt pain. Not good to hurt for other people, not to protect them from facing things, feelings about themselves."

C: Oh she felt, she didn't like that he had to do that. Yeah.

"I love him.

I forgot I did the first demand on him. I had fun with that, needed it to lighten up myself. I liked being an owl, though it was hard to keep looking like one. Good night. See you tomorrow. Hey Frank, I really appreciate your help and honesty."

"24 hour workshop. Rod.

I found it a little hard to focus at first, because I was worrying about things I had to take care of out of the workshop. But I figured it was keeping away, so I dropped it, and I came back. Barry did real good with Linda and Sabina. I still don't feel clear about whether he stopped short of pushing Linda out of her pissiness. Or whether that's just gonna take some time."

F: Gross.

C: Yeah.

F: Linda and VR were ...

C: Oh they were not there at this point? Ohhh. Oh wow ... Right, well we could maybe tell how long they were away now.

"That feels sort of like settling to me. I still find myself resisting diaries. It seems wordy to me. I even feel paranoid telling you, like you might make me write a 10,000 page report."

C: Yeah!

"On Frank's demand to Steve I felt frustration about being out of anyone's attention focus. I was even thinking about walking out the door. Frank, you must have really felt that in your psyche when you asked me to take Debbie's place against the wall. I mean it was like I volunteered by yelling out loud. I felt kind of hard by pushing Steve to be as vulnerable as he got with me. I was not clear about exactly what the demand was, and I was trying to gauge his vulnerability by where he got to with other people. I mean, I have to trust my own feelings more. Anyway, I felt like maybe I pushed him too hard, and I was acting a little bit cold."

C: People who are making the demands, that's all we hear about, really. We don't really hear about having been demanded. It's only maybe a sentence or two somewhere, "I was demanded of, and it was ..." you know.

F: Demanding was the only original exercise I came up with.

C: But it's the best! It's damn good. I was wondering, yeah, if that was, yeah ...
wow ...

"Sabina [Lovinborg] [sp.]

Linda being upset at the workshop. It was a pretty awful ride back from Fresno for all of us."

F: Rod was ...

C: ... living with them?

F: ... from Fresno.

"Rod and I both here and there react to Linda's paranoia, and the tension between the three of us grows, builds up."

F: That is where he came from.

C: Fresno?

F: Sabina and Linda.

C: Oh, like he knew them, he came through them.

"You told me, with my softness I should pull her out of being freaked out. Sometimes it seems impossible. Especially driving in cars. She's got her eyes fixated on the road. Her body's like a rock. And on and off she throws her foot against the dashboard to brace herself, for unknown reasons. I know in the workshop I moved away from her, even when she was being pretty soft. I was a little uptight on and off. I feel good about Mariah. My first thought of her was that she was a little spacy."

F: (cracks up) Sabina calling anyone spacy ...

C: ... is a real push ... is that what you mean? No, no, no, no. Cause she was pretty spacy? No.

F: Is.

C: She is. Yeah that's, yeah, yeah ...

F: It is called ...

C: ... projection. (both crack up) "That's called projection."

"As she got closer to me in the circle, I could tell she wasn't. Da-Da-Da-Da. I felt real embarrassed about my pants being ripped out in the ass. I struggled about that before crawling across the room to greet Mariah. My embarrassment was a little silly. I got somewhat entrapped by it. Arlene and Linda rolling around on the floor was good idea, very appropriate of Barry to interject that addition onto his demand at that point."

C: That's Linda Gross. (F - yes)

"Sabina. The Tubs. What an evening! The Tubs were great. I'd like to be up front near the stage next"

(Both crack up)

C: I know, I know!

(Both continue cracking up)

C: She spelled it that way! "They were great! They had claw-foot ones, oyster shaped, I liked how they splashed." The Tubes!

"time I see them for a better view. I really had fun being dressed up and seeing other people's costumes."

C: See, she leaves out "e"s. She said "costums".

"I felt a little strange dressed like a greasy man at first. Knowing people really thought I was a man and not someone dressed in a weird costume felt weird. Later on in the evening, I loosened up more and had fun playing in and with my costume."

C: Wow. Nothing was, it wasn't social at all. (F - yes) I mean like, I didn't think it was, but I didn't have the, I didn't understand, I didn't really see what it was like, the 30 of you going to The Tubes, I didn't have a picture really. But here she's ... It's a diary too, you know, and ...

"Sabina. September 11th.

Let's see, for the last couple of days now I've been recognizing how much I've gotten by being in the workshop. Jo has been a real influence for me, her openness, ability to play and be light in making contact with people has helped me be the same. "

C: I think maybe Joey, but I can't ... You think it's Jo?

"Yes, her movements and flowingness too."

F: Jo was a dancer.

“I felt sad and scared that Don and Marge and Susan dropped out of the group. Better said, copped out on the commitment they made with me and everyone else in the group. I knew I needed them to be there for me, needed to know I could count on them and I couldn’t. They split. I felt slightly afraid other people would use the idea of their leaving and leave too. Everyone but Annie feels pretty solid and now she’s left. I’m happy Steve got out his stuff about not making us important to him. I felt I could trust him more after he put himself out, trust that he could stay with us. I loved it when Jo, Nina and Debbie acted out taking Steve serious. I don’t know if you remember, they yelled out, Steve fell to the floor and slid toward him with abundant wantingness in their voices.

“Sabina. November 13, 1976.

In my body, I was feeling achy and pain some from the tooth I got pulled last Tuesday. Physically a traumatic week for me. I hadn’t given the workshop any thought until early Sunday when Linda reminded me what we were doing that night. We’re going to the workshop.”

(Both laugh)

C: “Oh ... “

“It seemed like ages since I’d seen everyone. I didn’t really feel connected or close to anyone. I noticed myself sometimes jerking away from Linda, especially when we are around other people. It doesn’t feel good to do. Vanetta’s following of Jo’s demand struck me. I know I need to take some jumps when it comes to being more intimate, basically reaching out more directly and clearly. I think I’m going to learn a lot from this demand. It will be interesting when she comes around to me. I feel like I need to learn how to pull people into me. I’m tired of being sick.

Last night, Thursday night, Linda, Arlene and I got together. We met at Arlene’s house.”

C: That’s a bunch. Wanna just ... yeah.

“I was surprised when you said Linda and me needed to spend time together. We spend practically every moment together. Last week as situations formed, Linda and I were spending more time together alone. Joey pointed out that we hardly ever make time to just play, do things together that we both have fun doing. For the last month and a half, we have been looking for a house, making everything heavy and intense. Anyway, I agree Linda and I have needed time alone and we’ve taken the time to be alone together this week.

At Arlene’s. Well, yes, we stumbled into the kitchen, ate some food Arlene had cooked for herself, and talked for a while. Jim was around, too, waiting for Fran. Linda and I borrowed a book to read, “2150 A.D.” Not sure who’s going to read it first. On and off, I found myself being kind of aloof. Most of the time, I was interested in what was being said and participating. We were taken for a grand tour of her flat and later went to a movie. I’m noticing a lot of tightness in my face and a general nervousness in my whole body.”

F: I never have thought about myself like that. Even though I always write about ...

C: ... you? You always write about yourself. But you don't ever, you never thought about those things, about your body or about yourself that way.

F: Or was self-focused.

C: Yeah. It's not fun. It just feeds on itself. It just creates more of whatever started it, you know.

F: And isolating.

C: Yeah ... yeah ... yeah ...

“Barry has pointed this out too. I could hardly sit still in the movie. I had fun being with Arlene and Linda. We may get together with her again to hear the Happy Valley band play bluegrass music sometime.”

“Shyam. November 21, 1976.

At the workshop last Sunday, Mariah,”

F: She was very shy, very depressed.

“Fran and I decided to live together. I felt very happy about that, but also worried about Diane's reaction ...”

[10/95 #23]

F: They came from Living Love. Shyam and Diane. So Diane ...

C: ... like wanted to be with her still and felt like she had the, kind of claim on her, sort of ... yeah. Yeah.

F: But did not act ...

C: ... on it. Right. She just put out the vibe, but wouldn't act on it. Yeah.

L: Why, what are you reading?

F: People focus on ...

C: Focus on, on themselves. Like on these weird things about themselves that keep them, you know, that are like problems, and keep them very isolated. You know, like focus on their tightness in their face, you know. Or feeling tightness in their body or nervousness, you know, that keep them away from other people, or like they feel like they are, you know, separate and self-conscious and all this kind of stuff.

L: That group also, that was kind of where they all came -- they were always like that. I mean this was kind of light-weight compared --

F: P -

L: Primal Therapy. Right, where you were like the total focus ...

C: Is that where you just, you --

F: (SCREAMS)

L: You'd go into these rooms and just scream, it's like a primal ... the whole thing was like just to be as primal ... I don't really know the whole rap. I used to, but I forget.

C: Are you just supposed to focus intensely on your own reactions to everything?

L: Yeah.

F: Anger.

L: On your anger.

C: Oh.

L: But just generally they came from like, you know, like that kind of self ... You know, either, if it wasn't primal, it was like some form of yoga or meditation or something where it was just like how do I feel or where am I at, what am I doing ...

C: Right, right.

L: ... you know, it was like all ... me.

F: I always have w ...

C: ... write.

L: Always write?

C: Yeah, "I always write ..." He said, "I always write about myself, but never like that," you know, never in this ...

L: Yeah.

C: ... focus on myself, like, self-focus.

L: You use your experience as a point to jump from, that's what it always seemed like, as a reference point, that's part of how you keep things down to earth, I think. Yeah.

"Shyam (Diary)

At the last workshop, Mariah, Fran and I decided to live together. I felt very happy about that, but also worried about Diane's reaction because she's said that she wanted to live with me. I didn't really talk to her that night or afterwards. Pairing with Debbie, Jo and Nina Thursday night was OK until we went to the cafe for dessert. They started acting outrageous and having fun and I felt like the ugly one who didn't even know how to play."

F: Sums it up.

"Shyam 11/22

All during the workshop, all I could think about was how I didn't want to move into the city. It's too noisy. And how that apartment is filthy and needs a lot of work and how it's going to be sort of tense with Susan. I kept thinking about how I didn't want to live in El Cerrito and only went there because (unreadable) felt she had a commitment to Mary Lou, and how miserable I was out there. Now here I am moving into another place I wouldn't choose for myself because Mariah feels a commitment to Susan. I noticed that both Fran and Mariah were upset too. Fran went upstairs and cried during the break and Mariah said she felt herself pulling away out of fear of having to push and be pushed. It seemed like whenever one of the three was talking about her fears, the other two became stronger. After the workshop we went out to eat because we were all starving. The food helped a lot."

(Both laugh)

“Steve, November 28

Boring Vanetta gets so resistant!”

(F roars)

C: (Laughs) He always ... (laughs)

“When I was in the center with her, I was scared and I blocked out everyone else. Then I started to relax and notice the people around who seemed supportive, some of them, and the others not threatening. Vanetta’s first move was quick and clumsy and I felt treated as an object, like she didn’t see me at all, and I was glad Jo stopped her quick. Later, when she took off my shirt, I felt better. When she kissed and sucked on my chest and belly, it was nice at first, but I wasn’t quite sure if she was really all there with me, maybe just doing this thing to me. I was confused because I associate ‘being there’ as involving some eye contact and yet her eye contact has a hiding quality. I thought maybe if I surrender to what she’s doing, I’ll get the feeling of whether she’s there or not. I can’t remember exactly what happened. I was trying to do the ‘right thing’ rather than stay in touch in my own sense of whether she was fulfilling the demand. I felt pressure from everyone to say yes, so I wasn’t really sure. I wasn’t clear that I was satisfied. Now I realize I would have liked her to take me in more.”

“Steve, November 14th workshop

Came expecting a bad night because I was depressed all (unreadable) after an unsuccessful talk with J and J. To my surprise, I was pleased to see everyone and felt better.”

F: His ex-wife Judith and son Jason.

“As usual, felt uncomfortable with Arlene’s passivity, her dumb and nice smile. I get irritated. I think I must act like her sometimes. Now that I think about it, she actually did stay with herself and move through it to some degree. She let it slow her down, but not paralyze her. I think she was actually working, but at the time I couldn’t see it, I was so reactive and critical.

I was happy to see Shyam so happy and alive before the group. She’s been so down for weeks.”

F: See?

“And happy that they’re moving in together.”

C: But she isn’t very happy.

“Sounds like a good thing. Though also I’m a bit envious, or was at the time. Also, the thought occurred to me, I wish I could move in with them. And then thought it would be difficult living with three women, especially when”

F: Careful what you wish for.

C: Cause, did he end up ...?

F: Diane and Mary.

C: Right.

(both crack up)

“at least somewhat attracted to all of them. And I wondered if their living together would lessen my chances. And I thought about how I’d be jealous. Also thought about being left out, when almost everyone in the group is living together with others now. So ... it sort of opened a can of peas, though I haven’t really looked into it.

I liked Diane’s demand. It made sense to me, though I don’t think Frank or his house dug it, least ways not Bob. I found that exercise very good at times. One time I really felt love for someone I had never liked, just being silent with them. And always felt closer afterwards. I couldn’t really tell if anything was happening, as Vanetta went around though. Perhaps it reinforced her old patterns. I liked Jo’s demand, and imagined having fun with it myself, but when I saw how stuck Vanetta got, I began to empathize with her, and actually began to believe that there was nothing else she could do, that she had no alternatives. I’m so prone to believe a person’s limitations are real, and forget their potentials. To believe the one to ten percent that people put out is all there is to them. As Jo continued to bust her over and over, I felt more and more hopeless and despairing, thinking, ‘What else can she do?’ I notice that people often get stuck in this demand game. The logical thing to me is to try a different approach, instead of batting heads against the wall. I would encourage people to go inside and contact their own inner feelings without outside pressure, which seems to always solidify people in their stuckness. You need freedom to discover what’s inside, and all this outside pressure often seems destructive to me. I know for myself, I want to be encouraged to find my own strength to discover what’s inside. If I acquiesce to outside pressure, I know from past experience that I often deny my real feelings, go against myself in order to conform to the group. I want to be accepted so badly that I can be untrue to myself and to others just to make it look right, so they’ll accept me.”

C: But that’s not what this is about.

“Also, I don’t trust others in the group.”

C: Well there you have it.

“People can make pretty off-the-wall demands, especially demanding people to act or feel differently than they are or truly feel. To encourage people to try on a new act or new feelings is fine, but the new act or feeling may not fit. To persist in the demand seems like

forcing people to lie. I trust Frank's judgment most of the time, but not others, especially. I remember arguing similar points many weeks ago. In fact, I had the same argument with EST. For years in the growth movement I was taught to 'respect my feelings', and now EST and Frank are saying 'just do it.' The first approach can get me stuck in a morass of non action, trying to figure out my true feelings. The second can get me acting in disregard of my true feelings, against myself. EST says feeling means nothing, but what else do I go by? Usually Frank gets me to act on my true feelings, which combines the best of the two approaches, but I don't trust anyone else. I don't trust that they'll push me to do what's right for me. People in the group seem to push others coming from their own interpretation of the word according to Frank."

F: The first time that has popped up.

C: Yeah, yeah.

"Whereas Frank pushes people to follow the demands of their own words. I've been involved in some really crazy and destructive schemes following group pressure to follow some ideal. I think I've said all this before."

"Joey. Sunday workshop, November 21, 1976.

I don't remember last week much. Vanetta was in the center doing Jo's demand. Be intimate and close in a new way with each person. She is strong and keeps trying, even though she isn't sure and feels fear. At the end she was angry and saying she didn't want to go on the extended two months ..."

C: (looking for rest of it) I don't know. We'll find out.

"November 13, '76

I wasn't so keen on Arlene having Vanetta make up a demand for herself, and her not having to do it. I was glad to see Vanetta when I arrived, since playing together at the Tubes, which felt a lot more comfortable for me with her. I was uncomfortable with Diane's demand. Guess cause we're trying to get away from intensity and feeling like being there requires eyeball to eyeball contact and stuff like that. I like Jo's demand a lot, could feel from Vanetta how she wasn't risking and reaching out in a new and intimate way. Also I could feel my own stuckness myself, not doing that so much, and sense how that'd be difficult for me. I feel like I'm learning by Vanetta going through this experience. I too was surprised when you, Frank, said Sabina and I needed to spend time together alone,"

F: Linda Gross.

"because we've been doing that lots. Working, errands, coming and going to Berkeley. But I realized we hadn't done any playing together alone in a while. We did that some this week. Went for a hike by a lake on Wednesday morning. That was fun. And I enjoyed talking and hanging out with Arlene, liked riding in her Thing (name of her car) to

the movie. The movie, 'Jonas Will Be 25 in the Year 2000' was fun for me. I enjoyed some of the characters a lot. Sabina was fidgety and Arlene seemed to like it o.k.."

C: This was where Sabina was ... yeah ...

"Noticing some pissiness that wants my attention (the devil's whispering in my ear) today. Feels like a reaction to not clinging [?] and opening up more, in and to the world. Sometimes, often lately, I feel like I want to involve myself more with other people in working or activities, and put myself more into things I like to do. And also I feel angry about doing it. Thinking about that today. Noticing insecurity in me A LOT. With Dorothy and everyone else's help, I realized the other day how I've been protecting myself, just feeling like or acting out of space of, like I have to protect my relationships, my closeness with Sabina from other people. Feeling something like we're not o.k., or other people will feel that (LESBIANS). Sabina feels uncomfortable some too. Oh, weird. Anyway, I'd been putting a distance between myself and Dorothy since she'd arrived."

F: Barry's ...

C: ... mother? (F - yes)

"After talking about it, she brought up she thought I felt uncomfortable around her. And realizing my fears, etc., I feel a lot closer to her. Feeling closer to Barry, trusting him more."

F: They must have been living [with] or helping Barry.

C: Yeah. What would they be helping? You mean like attendant kind of stuff for Barry? (F - yes)

F: Poor Barry.

C: Really! Wow ...

"Diane.

Hi Frank. Really good to be with you and Fran on Sunday, yesterday. Glad to know that you do see a difference in me, the softening you mentioned. I don't give myself credit for changing. I do feel much softer. I really noticed it in the workshop last night, sitting beside Fran and Shyam, and then Jim. And the week before with Sabina. Just to be able to sit with someone and melt into them. It is just that, melting. And be totally still and warm and comfortable with them. This comfort is something I feel so, so rarely with people, Frank. Like almost never. I just have never known what it is to be relaxed with others. It never occurred to me that I could feel like that. Un-awkward. Un-uptight. It comes in brief flashes, this ease. I can't seem to hold on to it. I still feel awkward during breaks, and before and after the workshop. I feel I'm not finding the right words to say, or can't put my thoughts and feelings into coherent expression when someone asks, 'How are you?' I used to feel literally trapped in the john when anyone asked me this during our pre-workshop gathering there. But it's not so bad now.

I don't want to talk about myself. I guess that's why that question makes me so uncomfortable. I do a lot of internal running away from that one. And that too is why it's difficult for me to come and see you individually, though I'd like to. I just hate talking about myself, or having attention focused on me, though I'm a great ham, as you know. Love to perform. But that's performance, i.e. being someone other than myself. I feel embarrassed talking about myself, or many times, just talking. Yeah, I feel just about continually embarrassed with almost everyone, come to think of it. This morning, with the lady I clean for, with Mary last night, with you and Fran in the session yesterday, in the museum yesterday, with Jeannie. Everyone. I think a lot of it is Puritanical clap-trap, stiff social models I've bought into about what one should and shouldn't talk about. And another part is being ashamed of myself, being afraid of revealing the real me, for fear others won't like it at all, as you pointed out in Reed class. And a third element, or maybe a combination of the first two, is that I don't feel I should be feeling the way I am, which is pretty shitty and listless and hopeless, and should not, under any circumstances, express that to anyone else."

C: Except ...

"Some sort of stiff-assed sergeant in me says, 'Pull yourself out of this with your own bootstraps, kid. No one else is going to help.' So I shut myself in my room for a day and try to sleep it off. Or clean out my closet. Or figure out a budget, which I never follow anyway. None of which ever helps. I know Frank. The only thing that will really help is getting close to people. I want to be living with others. I don't know about Mary, Frank. She's, as you said, a steam-roller. Why don't I move in with Shyam and Fran and Mariah? That's what I'd really like to do. They've been encouraging me to get a place close to them in the city, so we could be with each other a lot. So why not put out to them what I'd really like, rather than thinking, 'Oh, their group is formed. There's no way I could get in on that.' Not try to bulldoze my way in, but just put out softly but clearly what I would like."

F: Her too. Steve wanted ...

C: Oh right. Steve wanted to! (giggling) Oh wow ... well, Shyam thought that Diane wanted to live with her. But here's Diane saying the way she actually thought about it. Whereas Shyam may have thought that she wanted just to live with her or something.

F: And now they say it was all my ...

C: All your doing? Oh well, there's ... (holds up diary) page 36.

"I had hot dogs and potato chips for dinner and prepared them slowly and elaborately by candlelight. I invited Jeannie and Peter, and we ate together. Well, I just didn't feel moved to move ahead with Mary concerning living together. She's pretty much set on living in Berkeley, and I want to move to the city, which she chided me for. She spent a long time telling me of her tribulations and trials with Dixie, Willie and Ann. I was sympathizing with her all the way at first, but then began to wonder what their version of the events would be. Well, she said if I change my mind about living in San Francisco, to give her a call. Said she was considering living with Sabina, Linda and Co.. Also she said Steve G. was looking for a new living arrangement. Hmmm."

F: (SCREAMS)

C: And they're off!

F: Notice I am nowhere ...

C: ... in this. Right. So you were -- after the fact, you were said to be part of this kind of, creating this? (F - yes)

F: Talk to Diane or Steve.

C: I will.

F: Diane saw Steve as a buffer between her and Mary.

"I've often wondered what it would be like to live with him. How he and I would 'get along' (uchh, what an expression) as living mates."

C: That's it. Wow, this is amazing.

"Diane. Sunday.

Hi. I wanted to write more, but have been spending a lot of time with Steve and Mary these last couple of days, and feel really good. Vastly relieved about being with them, with somebody, just hanging out, looking for houses, playing cards in the student union. I want us to be together all the time. At least right now. Wanted Mary to move in here with me 'til we find a place, and Steve too, but they balked at that. I just feel very good being with them."

C: "At least for right now." This is Diane's. It's gotta be, 'cause it's got that paper.

"Frank, I have been turning away from you pretty consciously and deliberately in the past few weeks, even though I have not wanted to, and if you can explain this, well ... I would like to get out of this. But the bind is that I don't really care enough about myself to kick myself out of destructive ways of acting and relating to others. Well, I've been thinking lately that there's only one thing to do, and that is get totally into whatever I'm feeling about myself."

F: Bad ...

C: ... idea.

"Because it just hasn't worked at all trying to get myself out of it. The dialogue goes something like this:

'I can change, can be more outgoing, less afraid, less resentful. I just have to decide to do it. It will be.'

Then part two:

‘Oh, no you can’t, you little bitch. You’re gonna stay right down here with me, and really get your face rubbed in it.’

Uck. I’m going home for Christmas (Michigan), and have been debating staying. My sister will be there, whom I haven’t seen in two years and really love. I feel pretty distant from the people in the workshop. Always this caution getting in the way. Still feel like an observer, instead of just part of it all. When Vanetta hugged me, I didn’t really feel anything. I mean, I didn’t relax, I guess, and just be with her. I couldn’t figure out what she was doing, and that was the problem. Trying to figure it out, instead of just being there with her. I was disappointed not to be in the middle. I’m expecting you to rescue me. I manipulate you,”

F: (SCREAMS)

“want you to get me out of the extremely awkward position I feel myself to be in, in relation to you and the group. And feel resentful when you don’t ‘rescue me’.”

C: There it is.

“I have to, have to take responsibility for myself and stop doing these crazy things to myself.

It was good to be with Fran and Jim for pairing. Jim offered me a job. We’ll work together this week refinishing floors. He was amazed when I said I’d been feeling pretty shitty lately, said he saw me as capable of accomplishing anything very easily. I reject that image of myself totally. It definitely keeps me safe from taking risks. I really wonder what the others in workshop think of me. I have flashes of being kicked out -- ‘You just aren’t ready for this.’”

F: When have I ever ...

C: ... done anything like that?

F: My problem is ...

C: ... the opposite?

“I am really nothing but a self-indulgent, spoiled little bitch wrapped in a welter of incredibly romantic fantasies about herself, about life, so ...”

“November 26.

I admire Jo’s persistence in pushing Vanetta to meet her demand.”

F: I wish I could remember who ...

C: ... Vanetta was? Yeah.

“I feel Vanetta struggle to be close. It is so easy once she just decides to do it. I don’t think she was intimate with Bob, though. Baring your chest to someone does not necessarily make you close. We talk about this in the car on the way home and she agrees. There are only four more workshops, including the weekend, though I have a feeling it will go on for two months, though I may not be here to continue. I feel I’ve blown it in a lot of ways with the workshop and with Frank, but I’m becoming very accustomed to this thing of mine, pushing away what is good for me.”

C: Whew ...

“Too bad. It started out as such a good life (this sarcastically rendered). I really enjoyed going out with Fran and Jim. We went out for Chinese dinner, then came back to my place and talked. Jim curtails my career as a porno film actress by asking me to work with him refinishing floors for a while.”

C: That’s not real, is it? Yeah, sort of?

F: She was thinking about it. Even went on auditions.

“I did this for two days last week. I liked it. Hard, physical work, which I need. And I like being with Jim and getting to know him better. I had dinner with Shyam and Mariah this week. Shyam is so happy, more so than I’ve ever seen her, in her new house. It’s been very difficult for me to be with people lately, even good friends. Why is this?”

C: Boy, this is a running theme now.

F: Amazing.

C: Yeah. Boy, she knows, and she’s like spelling it out for herself, and then ...

F: She thinks she is manipulating ...

C: ... you?

F: Now ...

C: ... she says you were manipulating her. That’s called “projection”.

F: It is interesting how the houses formed.

C: Yeah. Really.

F: Again, I am ...

C: ... nowhere to be seen. Yeah.

--- side B

“... through my resistances. I felt like calling Joey after workshop to say I was sitting in vulnerability.”

“Reactions to session, November 21.

I felt like I was being attacked, chiefly by Frank, and he pulled Nina and Lois [?] on his side. Many of the words I forgot. I felt scared and hurt and overwhelmed. The irritating process was the three of you talking about me as a third person. ‘She really needs, she uses people, etc.’ I was upset that Frank had an angry fit each time I opened my mouth. No room for me to disagree or comment on the process, so I was trapped and attacked. I hated it. The process of focusing on Don, who wasn’t in the room, bothered me. I wanted to get clear with Lois, since with Lois I pulled back because I think she thinks I’m gamey and phony. Also, I wanted to talk about getting closer to Lois, how an incident during the week interfered with closeness. I would like to listen to part of that tape to understand the session better. All I can say, it broke down my defenses and left me exposed with old hurts and open for the workshop.”

C: Do you remember her yet? This is another workshop.

“Prodded into the center without recuperation time was a bummer. I dislike that I got no comfort for my wounds. Pushed into more vulnerability meant into my hurts. I was afraid of ‘flipping out.’ The experience was hell. The [can’t read] scared me and my teeth chattered. At times it was hard to physically see the other person. I was immersed in old feelings and hurts from my parents. The primary experience was my father punishing or abusing me verbally and my mother looking passively on. I was screaming for help and no help came. The victim. I still don’t understand how closeness pushed those old feelings out. Seems I was reacting to the pushing from Joey. I like Joey’s comments: 1) hiding by stares or routine postures, 2) how she was constantly there with me, 3) take in other, give yourself, 4) sharing my inner experience, rather than waiting for cue from others, 5) encouraging me to have a new experience past my programs with each person, 6)* getting close and sharing pain.

A criticism is the push towards boobs and cunts. I guess because touching there is such taboo. I’m scared to get back in the center. At the same time, I want to jump in, right in without thinking and get it on with each person. I see my ‘No’ to extension of the workshop was more a response to the night of November 21st. I don’t want to put myself through that pain for another two months. Still I say no because I’d like to spend time with the people outside the workshop structure. It feels different from normal way I relate to people. I’d like to close that gap. I see how scary it is for me to get close, like experiences in workshop to other friends. I’m afraid that I would be freaked if I just jumped into their lap out of clear blue. I’m getting anxious just writing this. I think I’ve covered most of my reactions.

Vanetta.”

F: What did you get from that?

C: From this?

F: Seems like she liked it.

C: No. Yeah? Well, she liked -- yeah, I mean, yeah, she did, but she didn't like being pushed, I mean. Or you're saying she liked -- seems like she liked it but she was focusing on all this pain, you know like, these hurts. Instead of focusing on this stuff that she liked, and, yeah. And that just drove her out, you know, 'cause she kind of just piled it high on that end of it. Yeah. Yeah. Yeah, she was focusing intensely on those pains, that pain or whatever, you know. Yeah. And like right, she says she liked it, and she'd want to, but she doesn't know if she could go through that one thing. And then she even says that, "Well, it was mainly just that one time." But still it's like the overwhelming experience for her. She's not seeing past that. And also kind of seeing that, like as something that shouldn't be there, or shouldn't even be around at all. Like she doesn't want to have it around, you know.

F: What?

C: The pain, like, remembering anything like that, you know. Like instead of like maybe, "Well, o.k., sure." You know? And then, "O.k., but this is fun." Like, "sure, yeah, I felt that way before, and that was no fun ..." Yeah. ... This is Diane:

"September 25.

I certainly feel the Reed class is a worthwhile venture. Obviously the opening remarks concerning looking inward to the soft center of ourselves, rather than focusing outward, were what I needed to hear. Problem is, I have heard them so often, in so many ways. And on one level I agree heartily. But this is a very surface level indeed. Behind and beneath this, I still cling adamantly to my oh-so-conservative puritanical belief that I must do [can't read] accomplish if I am to make my life worthwhile. And as much misery as I see this has caused me, and as stuck as I know I keep myself with it, I won't give it up! Why? I have such a hard time getting myself to sit down and write this, but rather than thinking of that, I'll just write."

C: Why don't you just stop asking why you want to give that up, and just ...

"And whatever comes into my head, instead of racking my brain for something worthwhile to write. Though it's impossible, of course, to even approximate the tremendous volume of whirling words, thoughts, etc. buzzing away in my cranium. There must be a dozen tracks at least somehow interconnected in a very chaotic order.

Well, I did have a breakthrough of sorts with Lyn this week which felt very good to me, though always when I make these rare openings between me and others, they are covered over, shut almost immediately. I shut myself. And I suppose it just takes determination to keep yourself open for longer periods, or always. And also, the presence of someone who's willing to push seems essential. I'm getting a bit abstract, and lecturing. How easy for me to fall into that. Back to Lyn. Of anyone I know, she pushes me the most, though it takes a lot of pushing on my part to get her to push me. I don't lay that out to her directly as a need. Instead I become obnoxiously distant and uncomfortable to be with, and so confrontation is inevitable. I am not at all aware of doing this at the time. The

awkwardness and aloofness seem one huge weight over which I have no control. But it just occurred to me that this is what I do. I don't blame Lyn for being afraid of me. Or Shyam, Mary Lou, Jeannie. Just about everyone I know is afraid of me. How convenient, really. When you're so afraid of others, just make them afraid of you. Keeps you very protected, and also miserable, confused, resentful, etc. etc., and sends you running frantically for a bag of cookies, as I am going to do right now."

"Here I am again, sitting and thinking about what to write. Diane, why don't you try writing what you're thinking instead of the other way around? I'm thinking how comfortable, how easy it would be for me to go to Michigan and take care of my sick grandmother, yet I know what an escape this would be from working through so much stuff, but I have vacillated so much since leaving school as to 'what to do with my life', that I just want to do something, anything definite, i.e. with purpose. Just give up these foolish illusions, because you'll never have the guts to make them any more than that, and go back to your roots, take care of grandma, get a job teaching school or in a little library, and gradually evolve into a conservative old maid. I can see it all in such detail. Horrible, sure. But at least that life has more definition than the one I'm leading now, and has less hypocrisy. Supposedly I came out here to California to grow, to learn, to adventure, but I haven't let myself do much of that at all. But then again, I have changed a lot in the one and a half years I've been here, much more so than if I hadn't come. I should move in with Lyn and Shyam. Both of them have suggested it, but so tentatively that I don't know if they really want me to or not. Should I push for a clarification or just go ahead and say o.k.? It's so difficult to be with people most of the time and life lately has been like working through a pool of thick molasses. Not just lately, but ever since I can remember. It doesn't have to be this way, I know. But the crawling out of that sledge just goes on and on, and I think quite often of that cave thing. Am I just feeling sorry for myself? Wallowing in my misery? Maybe so. But thinking that doesn't help me get unstuck at all."

F: So she got relationships, she got great work, she got outlets ...

C: Yeah, yeah. Yeah, she did ...

F: But this ...

C: Did this stick around? In a lot of ways. This stayed. In some form it did, yeah.

F: We now think at some point she became a secret ...

C: ... drinker? Like during the time she was working with you? You're not sure. But at some point she became a secret drinker. Well, here she's got her cookies that she goes to. It's hard to read it somehow.

F: I don't understand people.

C: Really. Really. Especially when she has all her own answers too. She lays it out for herself, and then she rejects it, and then she lays it out for herself, and then she rejects it. What she doesn't do is just kind of, just decide to do it, and to give all this other stuff up, and then just ...

F: It is the root of their saying I have said the same things over ...

C: ... and over again? Is that one of their things that they say about you, is that you just keep saying the same things over and over again?

F: During the last year.

C: Oh, uh huh. And you're saying this kind of thing is the root of that. Yeah.

“Flo. October 17, 1976.

Barry's demand seemed to be difficult for Arlene. I thought it would be easier if she could somehow get to her center and a feeling of closeness and then portray that to everyone, rather than doing it individually. But she seemed to get at it too. I'm glad Frank decided to break it up with a demand from Arlene, as it seemed particularly hard and slow to keep going with Barry's demand. I think Vanetta has a hard time with the slowness, although she kept with us. Jo did really well with her demand. She was so creative and spontaneous. Diane seemed to get crazier and crazier. Fran was great.”

“Friday, October 22.

Met with Fran. We talked for a long time about Frank's demand on Jim. I mentioned to her that Arlene and I already had a commitment to be together and to work in the garden, and what about that? Jim seemed angry and distant, and I felt that he wouldn't have felt that way about not going to Reed if Frank hadn't provoked it. What about if I want one of Frank's group to come to my house to be with me and my family? Does that count too? Fran always goes to Berkeley. Fran joined Jim, Arlene and I after our individual time to go to The Holy City Zoo to hear music. I liked how she's able to fit in and be with us. I feel really comfortable with Fran, and I like her a lot.”

“Flo. October 10, '76.

First class with Vanetta. I was trembling slightly, and I couldn't tell if that was coming from me or her. I liked her spontaneity. I was conscious of her not knowing and not following the 'rules'. I thought that Arlene was more relaxed than ever before. She did an excellent job with Shyam's request. I thought it was very creative. Frank's request was interesting. I thought it probably affected Barry most of all. I couldn't feel my essence as much as I could get a sense of Jim and Arlene. I was surprised at the intensity and clarity of one of my statements, and felt proud or good about it. Vanetta got one of my lines perfect. 'I don't want to push you. I want you to decide you want to do it on your own.'”

“Tuesday with Vanita.

She was a little blown out by the session with Frank. We had a hard time deciding whether or not to go to the sauna. Ended up just sitting outside and talking, and then in the living room. We covered our feelings about each other and the group. She's wondering if she'll get what she wants out of it, or if it's what she wants. The conversation drifted into our lives and relationships with other people. We hugged for awhile, off and on during the

evening. Then she took a cab home. It seemed pretty easy after the initial reshuffling. I enjoyed myself.”

F: That is the most that ‘It is Frank’s trip.’

C: That stuff is the most about it being Frank’s trip. Yeah, really. It has the most -- yeah, it does. Cause she’s focusing on you and defending people against you, in a way ... yeah, really. Yeah. Like defending Jim against you. Yeah.

F: Not defending Jim against me, but ‘why is Jim doing my thing?’

C: Right, right. Your Reed class ... right. And also trying to keep something, hold something separate, like “why can’t I have this thing?” -- like she can’t or something, you know ... yeah. And I think she talks about, did she say “rules”? Yeah, yeah. It’s funny cause, it’s not like she says anything specific, it’s just focusing on those things, you know, it’s just a matter of that. Just like Vanetta, you know, focusing on certain things that aren’t ...

F: But at the time I was revealing what Arlene was doing ...

C: So, what did that do? That kicked ...

F: That changed things.

C: I thought you were talking about this last -- you are. It changed the way she thought about things?

F: That is one reason why she felt ...

C: ... that way.

F: Like before they came ...

C: ... for individual -- before they came period? You’re wondering why I said individual? No.

F: Her relationship ...

C: With Arlene?

F: ... and Jim was radically different.

C: Right. Yeah. ... Not sure who this is ...

“Diary, 10/26/76

Sanctuary. Can’t concentrate on it. My thoughts keep going to the store or to [can’t read], a friend in New York. I go to the location, sanctuary, look around, and then lapse into this other mode of imagining scenes. I feel like a helpless TV set. What can I do? Why is

this happening? I should look deeper, and 1/8 inch deeper is all the unresolved shit that needs cleaning up, like all the stuff that people try to slide by with. As they try to get by I feel that something's wrong, but I'm usually too slow to be able to state clearly what's wrong. Or perhaps I feel a pressure from them, or in them, and because of that pressure I can't state clearly what's wrong with whatever they're doing. Or maybe I just become fascinated by the pressure. What do you see? I'm disgusted. The day went fast, zoom, work work, fun fun, meeting 'til eleven. I was a hero too. Nice day. Sleep."

C: This is the same person:

"October 27. Sanctuary.

Changed sanctuary today. This one is much nicer. The ground here has more energy, is warmer and drier. It is a hill on the beach, with beach grass and some low shrubs. I finally meet what I think is a guide. He is Indian, Mexican-Indian looking. His features are not well-defined. He says I'll see them later. I mainly feel him, but even then I sense that I only feel his outermost parts. As he leaves, I decide he should have long hair, and as I look after him it looks like he does.

The day was so-so. Some people showed up for work much later than would work for getting a mailing ready for the post office comfortably. I didn't react violently at least. I think I'm getting a picture of how these people, Ben and Julie, see the world. Their picture matches W.E.A.C.'s picture, except in a few minor areas. It seems like she at least is worth some energy. I can't see what his talents are yet. Went to look out, Frank, the chiropractor. Then I went to the lawyer. He was nice and he needs to see the chiropractor too. Return from SF to W.E.A.C., met with Steve,"

F: What is that?

C: It's W. E. A. C. . It's something ...

F: Whole Earth Access Company. Elizabeth.

C: This is Elizabeth? (F - screams)

"went over papers. Agreed to go to Flint's and fetch barbecue for dinner. Once home, Steve wanted his in his bedroom where he was watching Senator Tunney on the tube. He invited me in, so I grabbed my barbecue and sat down in bed to watch Tunney."

F: Steve was the owner of ...

C: ... the Whole Earth Access?

"Steve then grabbed my fork. He didn't like his fork, and wanted to trade. He did it fast. I became suspicious. I did trade. Then as I had my hands full, and I'm eating, he hands me wax papers to throw away. Tunney goes off. I get up with my barbecue and leave quickly, eat in my room. I am blown out by the happening. I go to sleep with my clothes on

and lights on. Sad but true. I could have tried to talk about it but I feel it would have only made things harsher. The situation is disgusting. I feel like retreating or revengeful.”

C: Wow. So they were roommates, huh? What was that whole thing? Was that like a “you’re my worker” thing? “Throw this away.” (F - yes) Jeez. Wow. That’s that whole thing between, you know, having a ... yeah.

“Elizabeth.

Tried for 45 minutes to do Sanctuary. Can’t concentrate. Think dark thoughts of Steve. [can’t make out] Surely [Shirley] ... Whole Earth Access Company instead. I’ll try again tonight.”

C: Now was Sanctuary, was that part of the ... the Fischer-Hoffman stuff, yeah.

“Jim Haedt. 28th of October.

I feel like crying. I am crying. We’ve got some space. It’s peaceful, except no one is talking.

1) Arlene wanted closeness with Flo this afternoon, even though she was pulled back from us because of my nervousness.

2) I reacted violently, broke a glass against the wall, when she started giving me shit.

2a) I don’t like her very much. She won’t ask for what she wants. She plays victim. She reacts with anger if I put out the ‘wrong’ feelings. She doesn’t listen. What a turd.”

F: What a difference from the rest.

C: Yeah, really.

F: He don’t focus on himself.

C: Yeah. Yeah. Yeah.

F: “She is a turd.”

“She can go to hell. Flo and I have other friends to play with that like both of us.

3) She said she can’t stand my nervousness, and that’s why she’s been pulled back.

4) She wants ‘just a little more time with Flo than me.’

5) Flo said, ‘No thanks.’

6) Jim, don’t go into the feel-sorries. Hang in there. Arlene needs positive reinforcement now for sharing all the bad feelings.

7) When we all open up for a while, and Arlene feels like taking a breather ?, she feels my nervousness most strongly. I’ll have to keep an eye on that.”

C: Oh this is going backwards.

“Jim. 17th of October.

She seems to want more from Flo. That’s neat.”

F: See how I reveal ...

C: Yeah.

“I can’t tell if she wants more, or wants more special with Flo. She doesn’t like it when Flo and I leave her out. That’s neat. She sure is ornery. Things get sexier when everyone is feeling good. That seems o.k.. Seems o.k. to indulge in these ‘desires for a feeling of closeness’ as long as everyone is happy, open and trusting, and no games are being played with that behavior. As long as it’s just an expression of affection and closeness. As long as I’m not selling my soul for it.”

C: This is in between that first one and that second one.

“24th of October.

A pattern seems to be emerging. We all get close and warm for a couple of days, and then I start getting carried away, wanting more and more. And Arlene starts getting nervous, and pulls back, which causes things to get un-warm and un-close real fast. Arlene has an emphasis on ‘feeling good’ and ‘having a good time’, so if things get heavy she gets angry or frustrated real fast. That keeps me stifled because I feel that many times things get worse by going into the heavies. Tilt. I see the heavies as my stuff a lot. I feel like I don’t have so much of a center to assert. I’m more flexible and adjustable. So is Flo, which is good and bad. It’s good for me within the relationship. Bad for me as an individual. I’m hoping that my life will eventually revolve around something other than pulling Arlene in. Perseverance and patience seem to be the order of the day.

What a pace she’s on! I know it’s not her pace. I’ve never seen so much activity from her. She never sits still, doesn’t feel free to sit still in our house. Has to either play with us, or play with someone else. She never sits anymore. That’s too bad. The vacation will set us back some. I guess looking at progress in terms of months and years makes more sense. I like Nina’s demand a lot. I’m glad ...”

[11/95 #1]

“I felt good getting her to agree to talk about when she wants to be alone with Flo. Then we can start dealing with her seeing Flo as special, or wanting to exclude me. I don’t think it will come up much. Arlene singled Florence out twice after the group. No! That’s not true. Flo probably singled her out, and tried to pull her in. O.k., that’s better.”

“14th of November. Just after two-week vacation.

Arlene seems to be saying she does not want a marriage-type relationship. She doesn’t want to plan as a threesome. She wants independent friends, independent schedule, and she doesn’t want to have to be here for me at all. Flo is seeing that Arlene is doing this, and that she is willing to give up her closeness with Flo because she doesn’t want to be closer to me.”

F: This is in their session.

“My demand is that we do things as a threesome. If she doesn’t want to be with both of us, she’ll have to be with neither. It’s very hard. She shuts down (very subtle) as soon as I come into the space. She opens up (very social) with Flo as soon as I leave. But I know the heaviness is some mine.”

C: That’s Jim for now. Oh man ... “then she’ll have NEITHER.”

F: See why Arlene and Flo to a lesser extent was threatened by ...

C: ... by the work? Yeah, ho ... oh yeah, yeah ... Jim’s just doing it ... he just has to walk in the room.

“Joey. On the Sunday, October 17th workshop.

Hi. I’m sitting at Barry’s house writing this journal. It’s Sunday morning, and he is still asleep. I’m slowing down, feeling more peaceful. Not so nervous about Barry, not so nervous about you, Frank. I felt good being at your house, watch tension coming and go, but a difference being that I wasn’t concentrated on, like ‘what is the matter? Why are you nervous?’. Just everyone hanging out, and the two kids so free with expressions. Anyway, now I know I don’t have to believe my fear that I’m not welcome. It’s not real. The workshop last week was good. I was feeling heavy. Barry started out with his demand of Arlene showing each person she feels close to them. I know that that would be hard for me. She started with Barry. Didn’t seem to know what to do. I thought yesterday that she needs to play. Like what you were saying in the Reed class Friday, at first pushing to feel good past the uncertainties is uncomfortable, or feels forced,”

F: Like 4 or 5 days a week.

C: You mean like there would be -- are you talking about the stuff that you would be doing, like the Reed class would be a day, and then the workshop, and pairing ...

F: ... and sessions.

C: Right. Wow. Did the Reed class have all the same, everybody else, the same people would come to it? More or less? And the Reed class would be more talking?

F: And reading ...

C: ... from Reed? Wow ... you were just covering all the bases ...

F: Very intense.

C: Yeah. Yeah. Yeah that's the main feeling I get from all of this, is that it doesn't leave any room to like squirrel away or anything like that, but everybody's feeling very intensely, everything all the time, and everything is really pushed to, past all the limits, and, you know, to everybody's, past everybody's limits.

"but after a while, finding it is really me. Like I still feel tight in my body about physical touching, playing with people. But I can only change that by pushing myself to do it, not by watching how I am that way. Arlene only got to four people last week, so she will continue tonight, hugging, looking at people. How to show feeling close? Maybe just by relaxing, settling in with that person. The next thing we did was Frank told Arlene she could make a demand on someone, so she made a great demand on Jo to conduct orchestra. Jo had fun with that, let her imagination run wild. Don't touch me there! It brought me right up and out of my self-conscious heaviness. Laughing and beating Nina's ass drum. You know, I get more out of the light demands than the serious ones. Helps me have fun. My turn is coming up to make a demand. My mind is blank. Pairing with Diane was good. We like each other. I don't know what else to say. Well, there is some uneasiness in me. Talking to Chris and Barry about sexuality and roles everyone is in or responds to. I wrote this weeks ago, didn't have time to finish, so we will leave it at that."

C: Wow. This is Elizabeth, I betcha ... she never signs her name ...

F: How much ...

C: ... is left? Oh well, there's a lot. It would take -- there's some Jim! (F - makes sound) Read those?

"Jim. September 11 & 12

Fran seems to see men as people. That makes me feel good. I enjoyed my visit with Lyn, acknowledging her distrust of men. My consciousness of Arlene is still bothersomely high. Diane is going slow. I was happy with my demand of Fran, surprised she never expressed any anger. Where is Steve? Could be with him more, maybe. Enjoyed the two days, mostly up. Felt bad for Annie and me. Lunch with Frank and Nina was very warm for me. I have known Nina a long time."

"Jim. October 10, '76.

I like Shyam's demand. I like that there was an equality about Arlene's sculptures. I was amused and tense by Vanita's hellos. She's tight, don't get it, some acting. She's not surrendered to the group, or Frank, or the process yet. Great visit with Fran. I like the easiness and support for each other. Great visit with Diane. I liked her acceptance of me, even after all the crap she's heard in the past. She's very warm."

C: That's all.

F: What ...

C: ... do I think? I don't know what to think. It's just amazing to like, go through this process, you know, with them. Like reading it is like going through it, you know. It's so amazing how, I don't know, just that everything is so focused around, you know, a way of being, you know. And that it just makes everything so explosive, and real, and important. And some people like take that and -- you know, like Jim, and really just kind of go with it and roll with it, and love it, and just take it with a joy of life, and what a great thing to be able to have with people, you know, it just adds to everything. And then others take it and turn it and don't see the good stuff. Even though they see it, don't choose that, and focus on their own bad things, you know. You can just like see the possibilities of not, like with Jim. And then you can where they skip it, and they go with the other thing. And it's intense. It's like, it makes me want to cry sometimes, you know.

F: Imagine what ...

C: ... you felt like? Really. Like I can understand you crying at the end of that process, you know. But this is like making and breaking people's souls. It's not anything lighter than that. And people's whole lives are being formed and broken up and recreated and stuff, and it's so amazing. And to know some of these people now, and just to be connected to them physically ...

F: How they deny ...

C: Yeah. Yeah. ... it's just so amazing ...

F: This was at the Baptist seminary.

C: Wow ...

F: And already it moved from a growth fad ...

C: It had moved out of a growth fad thing? (F - yes) Like people were involved in it for those reasons for a period of time?

F: Like when David ...

C: Right. Those things we read before, you mean like when David was there, and ... yeah.

F: That was just months before ...

C: ... this. Wow ... wow ... those were really like the first workshops that really kind of happened. And then there were individual sessions a lot. And then this formed ... out of that. And the individual sessions continued ...

F: Fast.

C: (calls Linda) I'm gonna mark this. It's almost like I know what Diane's gonna say, you know, every time.

L: I heard "She's a turd." Yeah, I didn't hear all of things, but I heard that first page that you read. Yeah, that first one where he says she's a turd. And I heard little bits of when he talks about Arlene, and how she changes when he comes into the room and stuff. Yeah.

F: Flo ...

L: I didn't hear any of Flo's.

F: ... is the most Frank-focused.

L: Oh really? And how does that come out?

C: She kind of wonders why Jim's doing this Reed class with Frank. And kind of like makes it seem like it's this Frank's thing, and Jim's getting angry about it. Or Jim's kind of having reactions to doing it. And why is he doing this?

L: So it's Frank's thing in relation to how it's affecting her relationship with Jim, is that right?

F: Why is he going?

L: Why is Jim going to the class? Is that it? Yeah.

F: Why don't I come to SF?

L: Like to visit them or something? Is that what you mean? As opposed to him coming to the class?

C: Oh yeah, that's kind of what that was. Yeah. She talks about, you know, like as if it was opposed to the class, why can't they come over here, or why can't we have visits over here, people come over here, and stuff like that.

L: Oh my. Wow, she was like that from the beginning? Wow ... huh ... wow, wow ... (to Mikee) Give him a little piece!

F: Diane said she manipulated ...

L: ... Frank?

C: Yeah.

L: She's not the one -- I didn't hear who it was, I heard somebody talking about themselves as a bitch and -- was that Diane?

C: Yeah, yeah.

L: And about the porno thing or something? That's Diane?

C: Yeah.

L: Wow, I had no idea, because I heard her say Jim asked me to work with him, and I thought, well gee, it must be Mariah or Diane, and it never occurred to me that it was Diane. And she's the one that says that Jim says she seems like she has everything together, or something? Wow ... wow ... oh my ... I did hear a lot of that one section of hers, and I couldn't imagine who it was. Talking about her self-doubts and all that kind of stuff?

C: Yeah.

L: Yeah, a lot of that?

C: Yeah, she goes on and on ... "I was disappointed not to be in the middle ..." (reads quote where Diane says she "manipulates")

L: Oh my ... wow. So she says that she's manipulating you ...

C: And making him rescue her and like ...

L: Oh my god ... well you hear something like that and it's like a miracle that, you know, there were years that followed that, that you did incredible things. Figuring that she started out like that, and she ended up like that, and somewhere in the middle, somehow everyone transcended all this shit. Cause she's right back there now. I mean, it seems like that's kind of where she's at now. That's the impression I get when Jim talks about her.

C: Every diary is like that.

L: Of hers?

C: Yeah. You know, and like she lists, she tells herself how to get out of there and all that, and then she decides to stay.

L: Is she the one that you said that's kind of hard to read it. Is it hers you were talking about? Yeah.

F: And how the house ...

C: Oh, how the houses developed. It's all in here.

L: That's in the diaries.

C: Yeah. You get it from everybody's point of view.

F: And I ...

L: ... don't have anything to do with it?

C: Oh no.

L: Oh, people are all kind of deciding on their own to move in with each other.

C: Oh yeah.

L: I wasn't there, I don't think, for any of that part of it. Yeah, I'm not there.

C: In fact people address some of the diaries to Frank and Nina.

L: Yeah right. Right.

F: Now they say ...

L: ... that you kind of did all that. Huh.

C: There's this diary where Steve --

L: Steve Gensler?

C: Steve Gensler is talking about, you know, I think it's Mariah, Fran and Shyam are thinking of getting a place together in San Francisco, and he's like, "I'm starting to feel jealous of that. Maybe I'd like to, I wish I could live with the three of them. But then I think, what would it be like to live with three women?" And Frank said, "Don't wish those things. They might come true."

L: Right.

F: Then Diane ... (cracks up)

C: Then Diane's diary, right around the same time, she's going, "Mariah and Fran and Shyam are moving in together. I'd really like to live with them." You know?

L: Because the three of them were kind of like, you know, they're all the dream girls, those three.

C: Oh really?

L: Yeah. They were all the same. Exactly. Shyam and Fran, is that who it is?, were like Mariah. You know, where they're kind of just real cute and everybody wants to be with them and like them and everything. So I can imagine. You know, they're the kinds that make people jealous, you know? Yeah.

F: Then Diane and Mary ...

C: Oh yeah, that same diary, then Diane is talking to Mary about moving in together, but Mary doesn't want to live in SF, and Diane, cause she wants to live with the three of them, is really thinking about living in SF. And then Mary says that she's also been thinking about living with Steve G. And Diane's like, "I wonder what it would be like to live with him. I've wondered about that."

F: And Mary is a ste-

C: Steamroller.

L: Yeah. Who says that?

C: Diane.

F: So Steve may be a bu-

C: Buffer.

L: Ohhh ... oh my ... oh my.

F: Then she wants them to move in before they ...

C: ... find a house.

F: But ...

C: ... they balk.

L: Diane wants the three of them to move in to one of their apartments? But the other two balk at the idea?

C: And she said she likes being with them. They're spending a lot of time together looking for houses and stuff, and she likes being with them, and she wants to suggest that they move in together before they find a house, and they all, they balk, they balk at it. And she still says, "Well, I really like being with them anyway."

F: Now ...

L: You're the one. It's your fault. Yeah, especially with those three ... yeah, yeah ... because each one of them would not want to take responsibility for choosing to live with the

other two ... they all have an attitude about that relationship. Wowee, this is rich, huh?
Wow ...

F: Especially after all ...

L: ... the shit you've gotten. Right. Right. Right. That's right.

F: We even have Elizabeth's diaries.

C: Yeah. One or two ... yeah.

L: What, say something about them?

C: I'm blanking now, on those. Do you remember?

F: When she ...

C: Oh! O.k. Yeah. She was working at the Whole Earth Access and living as roommates with the guy Steve who owned it. And she tells this story of coming home -- Steve told her to get Flint's barbecue -- coming home with the barbecue. And he's watching Senator Tunney on the TV in his room, he says come on in and eat with me. And she sits down with him to eat barbecue, and he grabs her fork because he doesn't like his, and then makes her throw away his dirty papers, like she's some slave or something, you know. And she just runs out of there and falls asleep with her clothes on, she's so upset about it.

L: Oh my ...

C: And it was like that whole "you're my employee" thing.

L: Right. Right. Yowch ... that's gross.

C: Really.

L: Wowee. Wow. Good stuff. Alright, well that's it. Exit the premises ...

F: Jim is totally ...

L: ... different from the rest. In the way that he's not focused on himself, is that how you mean he's different?

F: And ...

L: ... in other ways too? How would you say, how would you characterize the other differences?

F: Down ...

L: ... to earth. Yeah.

C: Straight to the point.

F: Not whiny.

C: Yeah.

L: It's funny how everybody has ended up the way they were at that point. You know, cause even at that point he's taking responsibility for his situation and what is going on with people. And now, he still takes responsibility for everything that happened during that period. Yeah. Yeah.

F: Gee, gee gee ...

L: And the others are gee-gee-gee and they're still gee-gee-geeing. Yeah ...

F: This may open to a line that we are not ready to follow, but Linda reminded me of a story. Two years ago, we ran into Mary on the street. She said, by the way, after she moved out of our house, a cult reprogrammer hit-man that Rita hired ...

C: That's Debbie's mom?

F: ... to get Debbie, or me. He tracked Mary down, bought her pizza, showed her his big gun. She was always into the Mafia and Nazi. He asked her if I brainwashed her. If I did, he would use his gun ... Mary ...

C: She said no.

F: But she did not tell ...

C: ... you guys. Until two years ago? Right. Wow. What does he mean, he can use his gun?

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F: ... anything to do ...

C: ... with that person. Yeah.

F: Especially if ...

C: Well if he has a gun.

F: ... he was after anyone I knew.

C: Yeah. Yeah. Well she didn't really have anything to do with him, right? Oh she did? She went out to pizza with him. And she knew that he was a deprogrammer, and she

went out and talked to him and everything like that? Oh, o.k.. I thought he kind of fooled her into going out to pizza with him, and then told her ... oh, o.k.. Jeez ... wow ... I've heard of deprogrammers. I didn't know that there were gun-carrying ... yeah ... they could have had some guy at your door.

F: The funny thing was at the time when he was ...

C: ... hanging around?

F: ... I and Linda was not home very much because ...

C: ... because of meetings? No.

F: We ...

C: Is this when you were not doing much, I mean, were digging, or stuff like that?

F: It was during the years we were waiting for the right time to leave ...

C: Oh, oh ... the year that you were waiting for the right -- or years -- that you were waiting for the right time to leave the group?

F: Debbie, Nina, Bob.

C: Oh, so you weren't home much meaning, because it was that time, that you didn't, yeah.

F: We just slept and ate there, but the rest of the time ...

C: ... you were just out? Yeah.

F: Even when it was pouring ...

C: ... rain? Wow ... wow ...

F: So it would have been ironic to be killed for ...

C: Oh, yeah, yeah.

F: ... keeping Debbie captive ...

C: ... in your cult, when you were out all day! Jeez.

F: For years.

C: Is that up until you moved to Peralta? Basically? (F - yes) Wow ... wow ... What kind of -- what did you do? Different stuff? Did you do like, was that the time when you

were doing the street -- I mean you've done that throughout -- but those pictures of Linda and you out on the street ...

F: That was before.

C: Oh.

F: It was the time of Michael, Leigh, Rourke and Alexi.

C: Ohhh ... wow. I wondered about that time, you being there. I mean I wondered what it was like to be living there, you know, with them, and ...

F: We were at Roma a lot. We had midnight xerox parties at Kinkos, when it was
24 ...

C: ... when it was a 24 hour place?

F: ... and two guys who were fans worked there.

C: That sounds fun.

F: They gave us hundreds of dollars ...

C: ... worth of xeroxing? Wow ... wow ... Were you doing performances that you were xeroxing for? (F - yes) Wow ... jeez.

F: Or we would go to their place to play.

C: To those guys? No, no. Whose place?

F: Leigh, Michael, Rourke, Alexi. Then Leigh, Michael, Alexi.

C: Oh, then Rourke was gone. It was Leigh, Mikee and Alexi?

F: We ...

C: We'll hear that whole story?

F: Or we would meet them at Roma and play there, and rub each other ...

C: At Roma?

F: And elsewhere.

C: Wow ...

F: No one ever noticed. We were waiting for Debbie ...

C: ... and Nina and Bob ...

F: ... to develop their thing, so when we left ...

C: ... that there would be a, they'd have a thing. Yeah. That you weren't breaking off, like you weren't breaking something apart? Or that they had something strong with each other, is that what you mean? No. You mean like their performance thing? Or just their ...

F: So they would not be in limbo. They were pretending they were still doing ...

C: ... the work ...

F: ... living this.

C: Yeah.

F: But in reality, that was not true for 3 or 4 years. But we will get to that.

C: Yeah. It's kind of a foreshadowing.

F: Like Mary moved in with us 2 or 3 years after the group broke up. After Diane and Steve said no more.

C: Huh ... wow ... When was Michael and Rourke and Leigh? When was that, like do you know a year?

F: I think 6 or 7 years ago.

C: Like 1989.

F: Or even 8 ...

C: ... years ago? Wow ... and when did you move into Peralta?

F: 6 ...

C: ... years ago? Wow ...

F: They had just signed the lease for Peralta, and they were moving in the next day, when Rourke split.

C: Oh jeez ...

F: So they were ...

C: Right.

F: Do they have the ...

C: Right, do they have the money to play for this place?

F: I said uh huh!

C: Hey! ... No.

F: What?

C: Well, is that when you said that you guys could move in? No. What did you say?

F: Go for it. And the money will ...

C: ... come. Wow ... wow ... good move ... o.k., we were reading Jim ... This is:

“Elizabeth.

Rebel or Goodie-goodie? Sibling rivalry. Perhaps I went through it with Shirley Nichols, who came on the scene at WEAC. If Steve is like my father, then when Shirley Nichols came on the scene, I felt sibling rivalry, rather than just plain jealousy. All of the sudden, all Steve’s attention went to Shirley. I felt he cared for me, but he was now too busy for me. Even though he said he wasn’t, he felt too busy for me to approach. He was always ready to run. My thoughts were too slow for him to wait around and listen to. Maybe I could write them down on a piece of paper, and then make an appointment to see him. We still lived in the same house, and I was still welcome to do his laundry, but he and Shirley and Shirley’s boyfriend Wayne Weber could talk on a level that I couldn’t. Shirley was more open and direct than me. She is very smart and very feminine. The love and energy I saw flow between her and Steve was amazing. She believed in him and had confidence in him, and they got a lot of work done. I, more or less, accepted the situation and tried to get close to Shirley. I began feeling daughterly to her. She wanted none of that.”

C: Then there’s these questions that she’s answering.

“Were you a wanted baby?

Not particularly sought after, but yes, wanted by mother, although she experienced doubt.

What was relationship between parents at time of conception?”

F: (Sounds)

C: Was that Fischer-Hoffman? (F - yes) Yeah. Let’s see ...

“Joey. Monday, November 1, 1976. Workshop, October 31. The Tubes!

Wow! This was great fun. Dressing up, seeing so many people made up. The caricatures came out. I like that we got there so early so we could sit around and talk and play, and look at everyone else. I felt good most of the time, self-conscious for moments, but they would pass. You are a great mimic, Frank. Like when I was dancing with you, and at times you would do that pulling your arms in tight and being kind of fierce. I felt like I was doing that, not so much physically, but energy.”

F: People always read ...

C: ... you, read into what you’re doing? And think it’s ... yeah ...

“Seems like questions come in about sexuality (mine) and play. Maybe also just not used to being “out there”. Like trained to believe I can’t have fun for long. Just looking at a tiny old lady buying a newspaper. She is more nervous than I ever am. It’s funny how I judge myself all the time, and other people. Last night, towards the end of the concert, I saw Linda getting heavy, and like a baby. I reacted. I guess because I see the same in myself. I just wanted her to stop being insecure and needy. But I can’t ever help her, or anyone, by feeling threatened by their heaviness. Games, games. I went to bed not feeling real close to everyone. You know what? This is real dumb, but I act like I don’t want to be responsible for pulling everyone in sometimes. I think that was what was needed last night, just for everyone to get together for a few minutes. Don’t have fun too long, Jo! You must get back to the serious, heavy responsibilities of life. Fuck it. I agree with what you said last night about the last workshop. Primal people being so heavy, that we all wouldn’t have had fun going to something like the Tubes.

I woke up tense, and my arms get the most tense, like I cut off the energy flow in them by laying on them,”

C: (giggling) Well ...

“or just holding them tight. Well, enough heavy talk. I enjoyed going to the Tubes and dressing up.”

C: And there’s a smiley face.

“I am supposed to be looking for a job today. That’s another thing I make real hard. Like all other jobs I’ve had have been cleaning or patient care. I was going to complain about my lack of experience. Instead I got up and walked into Cafe Bistro and asked the man if they needed help. He said the woman wasn’t there until 5 p.m., but he thinks she needs help, so ... got to stop feeling sorry for myself. After our last session of your saying don’t settle for the two-layers of Doug, we left, were going to Barry’s. Doug was saying he wanted to go with me, but was stepping away at the same time, talking with panic or tears in his voice. We said, “No.” Haven’t heard from him since. I feel like I understand what you are saying about him but wonder, are we really pulling him in? I think sometimes we are hard and not all the way open with him.”

F: See. That is the root.

C: That kind of thing? Yeah. Like she's -- yeah.

F: She does to this what she does to herself.

C: Yeah. Yeah.

F: Like Doug was not there for her, but we are hard on him, and don't ...

C: ... pull him in? Right.

F: Like, why?

C: Right. Right. Right, she does that to herself. She says she doesn't pull people in, and she's -- yeah. That was her boyfriend? (F - yes)

F: Who is feeling threatened.

C: Yeah.

"I notice how I fall into heaviness fast with him, like to need him means heaviness. What bullshit. You know, I love him. I don't let myself feel that very deeply, though. These diaries are more like letters.

Love, Joey."

"Steve. October 17 workshop.

Should have written this before. Now I can't remember. Oh well, I'll do the October 24th one. Felt separate from people at first. Looked around for someone to say hello, and no one did. Could have taken the initiative myself. I like the new woman, Mariah. Her softness, openness, like a child. Got bored with Arlene again, and with Linda. Was glad when they finally got it on. Felt good getting physically close to Jo. I've been somewhat afraid of her. I enjoyed being with her. I liked the demand Flo made of Arlene, and thought about how I sometimes leave John and Judith because I can't stand the tension. Though it's different because they're not relating to me at these times. Felt real good at the end of the group. Felt together with everyone. Fooled around with Jo, got goosed by Bob. Didn't exactly like being goosed, but liked Bob making a move towards me. He's the one person I'm not connected with much. Fun playing with Frank. I really love him. Also played with Joey and hugged. She's another one I've been afraid of, and it was good to connect. I also felt a lot of warmth towards Rod, and went over to him and felt good with him. Since our pairing, I feel open to him and appreciative of him."

F: See how pairing ...

C: Yeah. Yeah. Yeah. Was John and Judith people that he was living with at the time? Or something?

F: J -

C: Oh! That's his ex-wife and his son, right?

F: John was her then-boyfriend.

C: They had a son too though, right?

F: Justin.

“Flo Haedt. Saturday, September 11 & Sunday, September 12.”

F: When Linda came back, she stayed at Steve and Diane and Mary's on the sofa.
Waiting ...

11/95 #2

F: ... waiting until the V.R. thing was clear or else V.R. would say, “See, you are just running back to Frank. You never really wanted to be with me.”

C: So, like, V.R. hit her and she took off 'cause she said, “If you hit me again I'm leaving,” right? Is that not right?

F: V.R. always hit her.

C: But wasn't there a point when Linda ... Yeah.

F: It was not a one time thing.

C: No, no. But Linda gave her like an option and then she did it, and so Linda left and went to Diane's and Steve's and Mary's, and when you say the V.R. thing to clear, that was like the stuff like in the workshop and stuff like that? Like V.R. acting it out in a workshop?

F: So for a couple of months ...

C: Wow. Just ...

F: And that was a start of Mary's thing for Linda.

C: Uh-oh.

F: Linda asked me why people ...

C: Why they got things for her?

F: Was it something she does? I said no.

C: Nothing she does ...

F: So when Mary ...

C: ... got her thing ...

F: ... she had a lot of hidden romantic pictures about Linda and how it should be and when it was not like that ...

C: ... yeah ...

F: P.A.

C: P.A.?

F: Passive aggressive.

C: Oh.

F: She lived with us for about 2 years.

C: That was later... Yeah, yeah. Was that still there?

F: That is what ...

C: ... you're talking about? (F - yes) Oh, O.K. I thought you were talking about when Linda came to sleep on the sofa at their place.

F: That was the beginning.

C: O.K. Right. Wow.

“Flo.

Saturday morning, Naming continued. Easy. Jim was being silly with me and I didn't play along. He got more serious. His commitments sounded like they were shot from a gun. He went slower and sounded more sincere with Arlene. I like the way Debbie seemed to talk people individually. I didn't really understand why she chose to be the way she was with Rod, other than to show him that she was in control. I thought that people didn't like Rod for some reason and couldn't really get why.”

(Both laugh)

“Fran is chosen first to be in the middle. Bob's demand -- express to Lynn that she loves her. It seemed easy for Fran to do and Lynn seemed to get something out of it. Jim's demand -- to say, 'This is my body and I like it,' and be convincing. Very difficult for Fran. Seemed very repetitious. Her voice never got convincing once. Never changed her tone. She tried to be more expressive with her feeling about her body and was somewhat

successful with that. Lunch with Barry and Sabina. Very pleasant and easy. Barry gave us rides on his wheelchair. Quite comfortable.”

(Both laugh)

“Barry’s demand -- to act like the frogs on his wall. Very light and easy. It seemed to come at a good time, right after Jim’s demand and Anne’s running away. Anne’s running away made me very sad. I felt like I wanted to hold on to people. Diane was laying by herself and feeling bad too, so I laid with her and we both cried. I checked out with Jim if he was disappointed that he got me in the touching exercise, and he said, ‘Aw, no, Floee,’ very softly and gently, and I liked that.

Lynn’s demand, to be go-go dancers, was very entertaining and fun. I loved watching Lynn getting into it. I liked watching Arlene putting out as well as Nina and Rod and Fran.

Flo’s demand -- why or how Jim’s exercise was hard for Fran. It felt good to me to clear up any comments or questions people had about it and I enjoyed getting that cleared.”

C: Oh, that was her demand. Why was Jim’s exercise hard for Fran ...

“Flo. Sunday, September 12.

Sabina’s demand -- to take off all her clothes and tell us which parts of her body she liked and didn’t like. Resistance. Very painful feeling how much she didn’t want to take off her clothes. Once she took off her clothes and stood there for a while, she became more comfortable which felt better. Then she met with people’s dissatisfaction that she wasn’t putting out enough feeling about her body. She finally broke through, much to my amazement, and got at the true feelings behind it. I was really happy that she shared those feelings with us and really cared for her.

Lunch with Debbie and Frank. I was nervous and tense. I had lots of questions that I gave myself permission to ask and that felt good. I feel like the question about why I want to have kids will come up again.

Arlene’s demand for Fran to go around and get hugs for everyone seemed really appropriate after Sabina’s demand and I was glad she asked that.

Frank’s demand -- play setting with Alex, Alex’s mother and bum brother Jerry. Very entertaining. Everyone did very well in their parts. It felt helpful for Fran to rehearse her part.

Shyam’s demand -- for a massage. Very personal demand. It was a little boring until Jim gave me massage.

Nina’s demand -- Club Le Twat and a strip-tease. I felt some resistance to join into the outrageousness. I think some of it was that I was just tired and there was three and a half hours to go. I didn’t particularly like this demand in that I didn’t really get into it.

Debbie's demand -- a) Sabina and Fran are to be 8 years old. Very well done. Both Fran and Sabina were very convincing. b) Nina and Fran as baby-sitter and baby. Fran does good as a baby as does Nina as the sitter. c) Lynn and Fran as adolescents discovering each other. This one didn't pull together quite as well. Either they didn't understand the demand or they didn't want to take the risks with each other. They caught on finally at the end.

Jo's demand -- to try to demand what she wants from Alex. Fran again is acting unconvincingly and laughing a lot and letting Frank do most of the talking. Frank confuses her with his logicalness. I thought this was well under Jo's control and I liked the video tape effect with Diane although I don't think Fran observed it very easily because she was caught up in being stuck.

I enjoyed the workshop and got tired only about six on Sunday night and then recuperated again. Some very powerful things happened."

C: Wow. (F - yes)

"Flo. Sunday, September 19

Finishing up Fran's turn. Diane's demand to make a living sculpture was fun and I was surprised at how much gusto Fran had for it. Rod's demand for us to take off our clothes and for Fran to tell us the parts she didn't like and did like seemed like a good exercise for Fran and loosened up the group a little, I think. I embarrassed myself by starting to shimmy and stopped and was embarrassed not knowing what to do with myself while Fran deliberated. Steve's demand to be like animals in a zoo didn't seem to pan out too well. It felt rather child-like and he didn't seem to get what he wanted from Fran. Everyone seemed tired and I got a little bored with the dramatics and melodramatics. Knowing that Arlene was going to be in the circle next week made me interested again."

F: Read the last line again.

"Knowing that Arlene is going to be in the circle next week made me interested again."

(Both laugh)

"Rod.

Vanetta seemed afraid to get too close to anyone she wasn't familiar with. I felt some tightness and some anger in her especially when she was in Frank's demand playing Flo. I liked it when Frank let everyone else do naming with her. Frank's sly. When Barry was playing Jim and Flo in Frank's demand, he seemed to be voicing his resistance to moving in with Linda, Joey and Sabina."

C: Oh ... Oh, right, 'cause they were going to move in. Yeah.

F: And then when Joey wanted to marry him ...

C: ... he was resistant to that, too? (F - yes)

F: They forgot that.

C: They forgot that part about it, huh? (F - yes)

“He spends too much energy worrying about other people’s reactions to him when he is in that spot. I got pushed Friday night into opening myself up more to Linda. Joey demanded that we roll on the floor and make intimate, risky, non-sexual contact. I feel a lot closer to Linda, but I’m still not completely satisfied. It’s like it’s real easy to slip into a place of buying Linda’s resistance to me which boils down to I am resisting her. But anyway, the level of resistance is a lot lower. In general, I am being pushed a lot by Linda, Joey and Sabina, and I can see that I’m running out of ‘tricks’ to put between me and them. I mean like, it’s really obvious when I’m coming out of my head. It’s almost funny.”

C: Wow ... Rod ...

“Linda Gross.”

C: You can tell ‘cause the writing is sooo messy.

“Linda. Workshop #6.

Things have seemed difficult a lot the last few weeks, especially this last week. I feel right and good about our living with Joey and our yet to be realized plan to live with Barry, and our spending as much time as we can with Rod. I was really glad you were right in there Frank, that you created the opportunity for us to push Barry to live with us.”

F: (laughs) Like if he did not hold that against me, he would have a point.

C: If he held that against you, ... ? (F - yes)

F: They were doing attendant ...

C: ... stuff for Barry.

“It feels really right for us to do this. When I arrived I was feeling like I was tight, not open. I happened to sit next to Jo and Deb, and just feeling them and their softness, I just felt that too, made me realize how believing my thoughts and beliefs had been holding me back, and I saw that I could and should really forget my mind and struggling, and simply focus on feeling myself and who I’m with, on feeling soft, and let the tightness fall away. The difficulties have been with Sabina, Jo and Rod, all of us being angry, like just short-tempered and not sensitive enough with each other, especially Sabina and I. I felt a real gap between Sabina and I. I felt upset, not really feeling clearly [can’t read]. Finally last night I let myself see how little we’ve been sharing, and I told Sabina and pushed Sabina to acknowledge our needs for each other, our love, our marriage. Sex has been most of the time a real area of struggle between us, with Sabina pushing me away, and me reacting to her. And lately, also, us not being soft with each other. Sabina said she has been pushing

me away, subtly trying to avoid me and not asking me to meet her needs. It's been hurting me, but I've been too dumb and scared to really see what's been going on. Anyway, after having to push her most of Saturday night, Sunday morning Sabina finally opened up. I feel a lot better. We can both see how ourselves not fulfilling each other keeps us from really reaching out, being fulfilled with Joey and Rod, etc., and we spent Sunday together alone, making love, being close, myself feeling insecure and scared some, struggling a bit, feeling closer, having fun."

"Linda Gross. Workshop #7.

Arrived at the workshop feeling kind of speedy. For me throughout the workshop I felt insecure, self-conscious feelings as a background. So when Vanetta came around with Naming, I felt kind of scared, self-conscious. My turn felt more comfortable. I really enjoyed Frank's demand, especially Barry having to participate in playing Arlene and Jim and Flo. It was so obvious how silly his roles was, being Arlene, yet he still doesn't fully cop to that. Things this week seem pretty up and down. On Monday, Sabina and I pushed ourselves to open up to a new level of vulnerability with each other. With her letting go of running from me, and me letting go of being insecure."

C: Great! "A really good feeling which lasted a few minutes." No ...

"A really good feeling which lasted a few hours. But, not through all of work. But it felt like another good beginning to work from. The next few days there was a lot of times I'd be feeling really tired, draggy and Joey feeling heavy a lot. I finally felt, yesterday, after falling asleep on her, how myself falling asleep and getting [can't read] is a reaction I go into when Joey's being heavy. Sabina and I'd been pulling her out of heaviness a great deal, but we need to be much more consistent. It's also tiredness, a hiding place for me and Sabina. And we've been pushing Rod more, especially the last few days. Last night, Joey made a demand for Rod and I to roll around on the floor together naked, and to play and be vulnerable with each other, for us to reach out to each other. We both felt resistant, and spent a couple of hours to do it. And afterwards, felt closer with him, like I wasn't running from him like usual. Friday night we pushed Barry some more, with the conclusion being he wants to get close to us, to give all and not walk out, but work on things. And he is more favorably inclined to live with us, but not yet willing to do that. After the workshop, Shyam, Barry, Sabina, Rod, Steve, Diane, Fran, Joey and I went out together. I went home feeling closer to everyone, and feeling warmth. Also Frank, I've been feeling closer to you, less afraid of you. Oh no, you must be slipping, Frank."

F: I will try harder.

"Less insecure. When you grabbed my leg Friday afternoon before Reed class to play with me, I felt good. Glad you did."

"Sabina. October 10.

I'm feeling tired. Sunday, I was feeling freaked out about my relationship with Linda. The night before, I had been pushed to be closer to Linda. Right now, I feel better than ever, more close, soft and slow. I had been resisting touch, simply showing myself, my

love to her, for her, and Joey has been giving to me in a lot of ways. She and Linda pushed me to just give in. She gave Linda a lot of support to play strong. I'm really happy Joey's living with us. I need her a lot. Linda and I both need her.

Another day, Sunday. I felt a little nervous being with Vanetta. Actually before she came around to me, I didn't feel a whole lot like reaching out to anyone, I thought. When she came to me, really felt pretty good making contact. She's a nice lady. First impression. Glad she's in the workshop. I had fun rubbing my face on her face when I went to her. Arlene's sculpture was short and sweet. I enjoyed her presentation. Frank, your demand couldn't be more appropriate. I just asked Barry if he got anything out of the demand. He said, 'Only confusion. Hard to really pretend to be Arlene.' His feelings and explanations tended to get in the way sometimes. (His feeling about living with us.) After the workshop, myself and other people from the workshop went for some food, talked to Fran some, felt nice being with her. I'm feeling closer to everyone. Feel a lot of warmth and support. Bye."

C: She drew a little picture.

"To Frank, from Vanetta. Pre-workshop, October 17, 1976.

Filled with much sadness and nostalgia about ex-boyfriend, Kamal. Wanting the security of that relationship. Missing his cuddles, liking his charm at his housewarming party last night. Immobilized by feelings, afraid I'll never find another person to be with. I'm afraid to try. I'm still confused about how and why he left. I don't know how to find another person. I look through friends to strangers, and go home alone, lonely. Aware of not letting go with friends, stopping myself from getting it. Goals for eve: close with others, contact with others, comfort with others, clarified direction with others."

"To Frank, Week October 10-17.

Jolted into close contact with persons in group. Loved people greeting me. Repulsed by Frank's smell. Annoyed at lack of interaction between persons. Frank's the director. Tuesday's session was role [?] upset. Frank suggested too strongly 1) quit job and get unemployment, 2) invite women to meet Frank, 3) bring Amelia to see Frank. Ignored 1), did 2), afraid of 3). Aware of loosening 'therapist role'. Glad of feedback in session. Question: how to work as therapist without therapist role? Confused. I know I want to be more than a friend. Wednesday's session with friend Paul, ending eve I jumped in for much physical nonsexual contact. Terrific touching, let go fully to my ease and amazement. We flowed together, melting. First since Kamal and I separated 1 and 1/2 years ago. Now I miss him. Afraid to call him. Last call he was 'heady.' No mention of touch. Yuck."

F: Why bother?

C: Yeah really ... she didn't stay for long, huh?

"Diane.

Frank, do I really come on as Nurse Ratchet? (quote from our session of 10/11) I know I come on as nurse very strongly, but Nurse Ratchet? Frank, explain this to me. Am I that hard and controlling?

Monday. I would have liked to have hung out with Bob tonight, since Shyam couldn't make it. I met him outside after I spoke with you. Or perhaps they did get together after all. Well I must admit I have been jealous whenever Shyam or Lynn has been paired with you, Debbie, Bob, or Jo, or Nina. I know I arbitrarily separate you five as the 'in' crowd, and deem those who are paired with you as privileged. I know Frank, it is such shit, but there it is. I also feel very jealous when Shyam or Lynn tells me they've gone out to eat with you, or shop for clothes, and wonder, 'Why doesn't he do that with me? How come I only stay for half an hour?' I'd also be pretty terrified if you actually did this, by the way."

F: I often took people shopping for bright sexy clothes to get them out of ...

C: ... yeah. Out of shells and stuff.

F: Bad images.

C: Yeah. Yeah. It's amazing that she always knows what she's doing, as she's doing it.

"And by the way, I really really appreciate your counsel, guidance, whatever, appreciate you."

F: She should r -

C: ... read this? I know ...

"Sunday. I spoke with Susan Lovegarden yesterday. I had called to say, 'Hi,' and also to see when I could drop off some sewing that David had paid me to do. Susan seemed none to happy to hear from me, said she'd just woken up from a nap, but there seemed more to it than that, but maybe this was just my imagination. I don't really blame her after all the jealous vibes I'd thrown her way in the weeks leading up to their marriage. But god, how attached, how completely engulfed I'd been in romantic fantasies concerning David, for months before they'd even met. And it was very, very painful to see that world, as illusory as it was, dissolve."

C: So she had a thing for David Lovegarden.

F: Everyone ...

C: ... did? He was like ... he was the psychic stud?

F: Nina.

C: Nina too?

“Oh well, it taught some good lessons. You don’t have to point them out, Frank.”

(Frank screams!)

“What I feel most regretful about is this separation from Susan. I’m not sure whether or not I should make an effort to get closer, or, as Reed was saying, just accept the passing of certain relationships. Don’t linger in the past. Is my desire to see them again and get closer only a clinging to those past romantic illusions? I don’t know. I must admit, Frank, there are times (I hesitate to say this) when I don’t want to be close to anyone, when I so enjoy the quiet solitude of my own room. Oh I’m not so sure actually. I guess I would like someone to be here, even now. It’s just that being with people is so laborious for me because I feel I have to act than [sic] someone other than who I really am. It’s just very, very rarely that I totally relax and have fun. There’s always this guardedness. I was with Steve and Rod for pairing this week. We met for pizza in San Francisco at the Sausage Factory on Castro. The best pizza I’ve ever had, in case you’re interested, and excellent salads too. Then to the ocean where we built a huge fire on the beach, and sat for a long while in our pocket of warmth surrounded by the dark cool fog. Then last night, I went out with Arlene, Jim, Flo, and some of their friends. We gorged sumptuously on Kentucky Fried chicken, then got glowingly drunk on beer at a coffeehouse, and I fell asleep with Arlene sitting warmly on my lap. It was o.k.. I had one clash this week, with Shyam. I’ve been trying to finish up all the business connected with our store robbery, and asked Shyam two weeks ago to give me a receipt or some kind of proof of ownership of her radio that was stolen. Without it, we can’t recover money from the insurance company. Every time I see her, she’d have some excuse as to why she didn’t have it. Day before yesterday I told her, ‘Look, I’ve had everything else ready to send in for days, except that receipt. I really need it.’ ‘Well,’ she said, ‘Why don’t you make one up, since I can’t find it.’ And I said, ‘But I’ve done everything else. Couldn’t you do this? After all, it was your radio.’ And she replied, ‘I feel you’re being very controlling about this.’ So I gave in and said I’d do it, but I don’t feel good about it at all. And I had a very heavy emotional reaction after I hung up. Why? Because I ...”

--- side B

“... of, that Reed talked about week before last. ‘If you won’t do this for me, it means you don’t love me.’ And also my foolish, stubborn pride. Once I’d made the request and seen it wasn’t being responded to, I wouldn’t give in. But here’s the difficulty, Frank. I almost always do give in, in situations like this, but it ultimately only creates more separation, because I think to myself, ‘See, you can only depend on yourself.’ So I guess it’s not just an outer melting that has to take place, but an inner melting too. Without the inner melting, the outer is only a sham. I’m still very confused about demands, in the way you use the word. To me, making a demand is inextricably connected with controlling. But perhaps I’m seeing it that way because that’s the way I’ve done it. I’m really being careful about my controlling, but feel I have a right to make demands too. Is it simply a matter of putting out what you want or need, without controlling, i.e. expecting a certain response? One last thing, I have been thinking all week about Reed’s description of reality, the three levels or layers. The first being an absolute paradise; the second layer one of fear and doubt and all painful separating emotions. Question: how and why did this level arise? And the third level, one of strict order and regimentation, based on an attempt to curb and contain the second level. I have

been thinking of this, that is, just being aware of it. And remembering how the only way to pass through the layer of fear and doubt and reach that paradise is simply not to react to those influences. It seems too simple to be true, yet feels so right. All of this frantic work to overcome my self-doubt and fear of others, and all I need to do is not react to it, and those feelings burn themselves out. Yippee!”

F: Too simple. It will never sell. That is why most people don’t do it.

C: Because it’s too simple? Yeah. Yeah. ... I don’t know who this is, it’s like a scrap ...

“Shyam, Lynn, Jeannie, Annie and Susan Schroeder. Actually I’m not so sure I want to, but need to on a very essential level, as I feel we all have something vital to share.”

C: Oh this is the tail end of something we don’t have.

“Flo. Sunday, October 3.

Arlene had to finish Bob’s demand. It seemed like Frank finally took control and asked if she needed us, if she needed Jim, and then if she was willing to base everything on that need. Arlene was showing a lot of resistance to Bob and answering his questions with questions. Lynn didn’t show up because of some problems she and Shyam were having. I hope she shows up this week. We dealt with Barry’s reluctance to be open with Joey, Sabina, Linda and Rod. I really got a lot out of that session and felt that Arlene did too. It was like watching a videotape of her and all the thoughts, feelings and resistances that he was showing with us were ones that she also experienced. I felt that it was really invaluable to be able to see someone else doing it too.”

“Joey. For Sunday night workshop, October 10.

Well, a new woman joined us. Vanetta. She did Naming, going around to everyone, then each one of us going to her. It was fun. I felt like I wanted that part of Naming. I went around, but no one came to me.”

C: She drew an unhappy face.

“Jo and Debbie are so unafraid of approaching new people. Playful. It feels good. Vanetta relaxed into the people that were light with her, and the people she is friends with. Coming to you, Frank, she seemed uncomfortable and self-conscious. It was funny when you lay on the floor and she came to you. She didn’t know what to expect when you took your shirt off.

Then it was Arlene’s turn in the middle again. Shyam did her demand of Arlene, making a sculpture with Jim and Flo, to show how they are together now, and how she wants it to be. That seemed hard to me, but she did it easy. First, the three had one head together, and going under each other’s arms. It looked beautiful. How she wants it was hugging real close and a three-way kiss. I felt a softness between them.

Then Frank did his demand. It was a double-meaning one. Flash-back to the two days before Arlene moved into Jim and Flo's apartment. Starting out with the three of them. Then changing people. Barry played each one of them, because he is in a similar place. He still doesn't want to move in with us ... yet."

F: Maybe some of my best performances. A lot of layers.

C: Yeah.

F: And mirrors.

C: Yeah.

"He felt confused with the different roles and the feelings he is having about moving in with us, and being more vulnerable. I am writing this at the museum. Linda, Sabina, Rod, Barry and I are here writing our journals and waiting to come to the workshop."

"Joey.

I'm in a heavy space today. Find it real hard to step out of, and be with everyone. Doug called last night. He was real freaked out, yelling crying, wanting to see me alone, saying I'm being a robot, programmed. Sabina took the phone away, talked a little, but he was just saying the same things as in the last session. We hung up. He called back. Linda talked some. We hung up. Rod answered, listened a little, then Doug hung up. Wow. I want to be with him. I want to develop closeness, yet it seems like, I don't know, maybe he needs to go away to Oregon for awhile, be in the world. Other women. Fuck! I don't know. I know I struggle more when I don't let myself get from Linda, Sabina, Rod, Barry etc. I know I need to let myself need them, fully. But, but, but. Everything is changing so much. I hurt."

"Diane.

So Frank. It has come to this. I am trusting you more and more. Dare I admit completely? Though my outward behavior still reflects a lot of suspicion, I know. I am very conscious of my avoidance of you, and don't want to be outside of the circle of you and the group. But there I am, a cold statue. And I'm still not sure what I'm supposed to write, or what you want to hear. And I guess there's a lot to write about, but most of it negative, i.e. sad, which I can hear you saying isn't really negative. And one part of me wants to let that be heard, but another part wants to rush on and say, no, don't dwell on it. Well, I guess there's only one thing to do, and that is fall into the moment as I'm experiencing it, and express that. And if you want me to focus in more specifically, like on the workshop or Reed class, I will. But for now, I'll just write. It's 6:15, 45 minutes before the workshop, and I spent a couple of hours this afternoon writing to my mother, trying to straighten some things out with her, and feel good about that, since I've always felt a lot of love between us, but a tremendous amount of miscommunication, or a void of communication or something, which I would really like to rectify, and have made a good start at doing. I'm feeling lonely for a family. I can see the people next door eating together from where I sit, and would like that. I have a nice place now, but it does lack one essential ingredient. People. Oh, Lynn

told me she wanted to end our commitment, that it was just too difficult for her, and she hadn't really been serious when she made it anyway. I didn't know what to say, so didn't say much. What could I have done? Does following mean accepting every decision of the other person?"

C: My god ...

F: P -

C: Piss? Piss! This is intense ...

F: And that was at the beginning.

C: Yeah. Yeah. Wow ... it's like so much seems to be happening, you know, every week, you know, so much seems to be like changing and mutating and just like, you know, working ... people are, and everything is being used, like, seems like everything is being utilized, like the Reed class and the workshops, like everything is being taken in, and yeah, and it's getting in there and just kind of ...

L: So what, you have to piss, huh? Do you want to talk first?

F: Barry ...

C: Oh, Barry ...

L: Barry won't move in.

C: Right, yeah.

L: I just heard since I've been in.

C: It's kind of an ongoing thing. In everybody's diary you hear something about Linda Gross, Joey, Sabina wanting to move in with Barry, and Barry hasn't decided to move in, yet, but ... "he's resisting, but we're gonna all live together."

L: I remember that. I remember that, about that.

C: Oh one of the diaries says something about, oh "Thank you, Frank, for allowing the opportunity for us to move in with Barry," even though he doesn't ...

L: Even though he hasn't decided yet? Oh my.

F: No one would believe ...

C: ... that it actually happened? I know ... it's so amazing, or like a movie, you know, like a ...

F: And at any point, it is hard to believe it actually went to where it is now.

C: Oh yeah. Right. Right. That it actually turned out this way it is now. Really, I know ...

F: I am always blown out ...

C: ... that this is how it turned out?

F: But I always have been blown out ...

C: ... at what you have? At where you are?

F: At everything. At every point. Like even in those four years ...

C: ... that you're waiting ...

F: ... I had Linda.

C: Right. Right. Yeah. I mean that's the part of the story almost that makes it really such a neat story, the fact that you guys were going through it together. You know, like that was like really -- to hear her tell it like that, you know. It just was neat, you know ...

F: We never took it for granted.

C: What you had?

F: Or think we did not have ...

C: ... or think you didn't have what you wanted or something like that? (F - yes)
Like this wasn't ideal, or like this wasn't really what you wanted, and stuff like that? (F - yes)
Yeah, and Linda saying that she didn't even see that as a possibility, of leaving, you know. It was like, you know ... right ... Box? This is another thing of diaries. This sheet on the front has all these names with little slash marks next to it. Like little hatch marks. I don't know what it would be.

“Anne, Joey, Susan T., Willie, Susan Lovegarden, Mary, Jeanette, Milford, Linda Gross, Doug, Joseph, Gloria, Dixie, Joan, Akal (sp.), Allen, Judith O., Margo, Carol T., Ada, Stephanie, Gaby, Sabina, Raj, Maria, William K., Ellen, Fran, Craig, Marianne, Bob Dutton, Pat, Cullen, Mike, June Dutton, Sandra ...”

F: Maybe sessions.

C: Well the people with the most hatch marks are: Mary, Susan T., Anne, Dixie, Stephanie, Fran, Alicia, Larry, WMA&D ... who would that be? Susan, Pat and David have a lot. Joey and Doug have a bunch. Jerry and Nancy. But who's -- they have the most -- WMA&D? [Willie, Mary, Anne & Dixie] Hm. Anyway.

F: But now you know most of them.

C: Yeah. And I know a lot of them personally too.

“Anne. June 5 Workshop.

Moving slow, very slowly, more slowly with my body than with my mind and mouth. Recurring question of whether I was slow enough. A good reminder to be present and easy to let pass by. Watching Jo pile the clothes was really nice, though I don’t know why. Waiting for Jo or someone else to come, some flashes of fear of being left out. Watching beautiful bodies relate, fold over each other. High on the sight, watching. Time with Viara. I feel a little tight, a little defensive, waiting judgment. I’m having fun, sharing, listening. I like Viara. I see her better and feel her more.

Anne Shien (sp.)”

F: Of Willie, Dixie, Mary ...

C: Ohhh. That must have been that group. WMA&D. Willie, Dixie, Mary and Anne.

“Anne. July 25, ‘76”

C: So this is before. This is before. Yeah, yeah ...

F: A trivia. Their house was in the movie “Who Will Stop The Rain?”

(both laugh)

“Dixie’s day. I’m quiet, feeling like nothing I say will penetrate her armor worn for me. I’m willing to let someone else carry it a little while cause I’m hurting so much and cause I’m so tired. I’ve heard and said everything before. I feel angry when Dixie hides her reactions and anger here,”

F: Primal.

C: Oh.

“when she was so free to dump it on us. I feel like she’s hiding, protecting herself, and then I let that feeling go, and I come back to the room. If I’m so willing to do anything to get close to Dixie then how do I justify holding so hard and tight to my position. Just waiting, wanting Dixie to come back, but waiting. No desperation tonight. Or at least not for long. I just want her to stay, really knowing that for the first time.”

“24 hour workshop, July 31 - August 1.

Well, well, well. What a lot of changes. Afraid of the caricatures. What if I can’t keep going long enough to satisfy? But it’s easy, and I love it, and get lost in it. My first

preconceived demand for David was to ‘Act’ somehow, probably role reversal, his struggle with Frank. Susan and Viara took care of that demand for me.”

F: (screams!)

C: Oh, cause they did it -- yeah.

“My next idea was to have David look at his need to go away for five weeks. Patrick and I took care of that one. I felt fine about not wanting David to go, because I want to get closer to him. But not fine at all about making a demand outside the workshop, but still with the workshop rules.”

C: Oh, I see. Oh, she didn’t feel fine about making a demand that went outside of the workshop.

“I guess what I wanted was the space with David for me to say, ‘Don’t go,’ without him freezing up in defense. I felt like I needed help in resolving it, but didn’t ask Pat for the help I needed. I did appreciate David’s honesty in acknowledging his hardness. I felt hurt when he left. Like with Dixie, I just wanted him to stay and work it out, get closer. I was glad that Viara showed her feelings, let us share her, and sad that no one of us had pushed through earlier to share our feelings of isolation and anonymity. Viara, as much as you saw us as a clique, so I saw you as a clique. Either one or anyone could have broken that five months ago. Dixie, ah Dixie. And Anne’s pain and fear and pain and fear. I just need Dixie to stay and work it out, which was what she was doing in sharing her doubts. But it was hard for me to stay present and not fear.

Patrick. Where does Pat get his material anyway? No excuse is too small to pull out. But I’m special and he trusts me a little more, so I’ll con him with that.

IHOP. Ah, dinner, how dreadful. I will not drop my horror of IHOPs. Race you to A&W!”

C: What’s A&W? Is that another restaurant?

F: Of the root beer.

C: Oh, they had a restaurant? The A&W root beer, right? Oh, and they had a restaurant called A&W, oh ...

“Frank, I wonder if I sold you out my dropping my demand by acquiescing to the pressure from Bob and Nina and others to give up cause Frank has no risks. If I’d given up on anyone else I’d have to be crucified and put in the demanding circle to boot. So I wonder. I knew David wouldn’t come back. His dinner ‘maybe’ felt like a con to me.

Dixie’s a clever little devil, isn’t she? Though of course I didn’t want her to get away with it. Nice try, though. Frank, your thesis could have been blown if she chose to write it. You left it pretty open how she was to proceed with it. Bye.”

F: Her demand of me was to do something that was risky for me. But not physical risk.

C: Huh. Whoa ...

F: But ...

C: Could you do it? Did you have ...? What did she say? Right. Right. They're all trying to tell her to give up, cause you have no risks. And she said, "Well, I couldn't give up."

F: But she did not come up with anything.

C: Oh, so like she asked you to do something risky for you, which isn't physical risk, but she needed to come up with something?

F: She put it on me.

C: To come up with it. Right. Right.

F: What would ...

C: Like what would you do, right? So what happened? Nothing really, huh? Right.

F: Because she did not dig with me to find ...

C: ... something. Right. Right.

F: Like I did things like I thought in the past that I was a burden.

C: Like that would be a risky ... are you saying, like you did that?

F: But for me it is not a risk.

C: To think like that, you mean? Or to have those thoughts?

F: Ad -

C: Oh, to admit. Right. Right.

F: And what is a risk for me is doing anything that ...

[

[11/95 #3]

C: ... is doing anything that ...

F: Doing something that makes me look like a dirty old man.

C: That's a ... doing anything that makes you look like, doing something that makes you look like a dirty old man.

F: To get somewhere or a person. I do that all the time.

C: I didn't ... I missed the end of that.

F: I do that all the time, so she did not think that is a risk.

C: But it is. (F - yes) Yeah, yeah. Yeah. Right. Well, you don't ... When you say you do that all the time, like, you use that ... Do you mean, like, you use that, that kind of way of being as a way to kind of be with someone or create something with someone, with another person, like to jar something loose? Is that what you mean? And she didn't see that as a risk the way you're saying it now. Right.

F: Because I do it all the time. She saw a risk as ...

C: Oh, as something you rarely do? (F - yes) Yeah, because it's so risky. Right. Whereas you do it all the time, you take those risks all the time. (F - yes) Right. Did that come out at the time? No.

F: So she just gave up.

C: Yeah. Wow. (Leafing) Oh, I think this is part of that. And it's a tally of all the individual hours that you spent. This total on this page is 311. Individual hours with people in sessions.

F: And that is just the first year.

C: Yeah. Yeah. Wow. And who knows if it's the whole first year or not. (Leafing) This looks like Linda Mac.

F: Before V.R. took her out.

C: Yeah

“Twenty four hour workshop.

It started out feeling really good. A feeling of how far we've come together. Feeling good being together for twenty four hours. It was much more than a workshop. It was being with people I wanted to be with.”

F: See how different she is?

C: Yeah.

F: Like Jim.

C: Yeah. Yeah.

“We started right out putting David in the center. There had been a tension with David for a couple of weeks and it seemed that we all felt the need to clear that tension up, to be able to have David relax and enjoy being with us ... ”

(F laughs)

“... to want to be with us.”

F: Poor David. He was used to being ...

C: ... like being up there and telling, you know ... (F - yes) “Oh, shit!”

“Susan demanded first. She demanded that Frank be laying on the floor and David tell Frank everything that he needed from Frank and Frank just respond yes or no if he would fulfill those needs. But first David was to tell Frank everything that he felt was going on between them. Frank was just to listen. It felt good because it seemed that David needed somehow to see that Frank was and is there for him and very ready to meet his demands.”

(F roars)

“It also seemed good for David to be able to say everything he was feeling and see that Frank was listening. It seemed that there was still so much more that needed to happen for there to be a complete feeling. I felt that there was a lot of softening and letting loose that needed to happen in David for him to really have everything he needed with Frank and with all of us. I felt that somehow that would be coming up again during the twenty four hours.”

(F roars)

“V.R. demanded next. She had David do a caricature of each of us. I felt that David got right into it and freely and spontaneously did each caricature. I felt he did take chances and have fun and there was a warmth from him with what he was doing that pulled everyone together in it without anyone getting offended. Next in V.R.’s demand, each of us was to do a caricature of David as directed by V.R. and judged by David and V.R. David said later that this was upsetting to him, that he fell in and out of a doubting of himself and his relationship with Susan. Still, I felt a lightness from all of us in doing these caricatures. We had a 90 minute tripling here with David, Viara and me together. Almost immediately, I felt that tension back with David. He was preoccupied and fast. I found it hard. I felt both Viara and I needed something from David and needed him to feel how much we needed him.

Looking back now, I feel that we could have been more direct with that need, but at the time it didn't seem so clear. A few times during the ninety minutes, I did ask David to slow down, or to be more with us, or what was he thinking about? And at one point I told him that I wanted him to start coming over to our house, other than meeting with Frank for counseling. But I felt that with all of that, David never just calmed down enough to really feel what we were asking. I felt a lot of pain by the end of the ninety minutes. When we returned, Pat started off with his demand. He demanded that David go to each person and tell them where he saw their relationship to be at up to that point, and then what he needed from that person. The person was to respond. There were problems during the course of that demand. Pat did not stick with his demand and continue demanding what he wanted. He let it slip and slip until he entirely gave up control to the rest of us and David. David first went to Joey, and although they both admitted thoughts and ideas and fears that they had had toward each other, they never really just got down to softly and really being together. David never relaxed. Next David came to me and told me that although he feels that I have demanded of him, he has not demanded of me. He then said that he has gotten to a point of not knowing where I am really at, because although sometimes I respond to him very warmly, at other times I seem cold, and he gave his wedding as an example. He said he had been afraid of me, feeling self-conscious with me, worrying that he was being right and saying the right things. At one point it got pretty jangled and off the point, with me telling David that I need him to demand of me. I felt at that point particularly we could have used Pat's guidance and direction. Finally he did say that he needed us to get back to David demanding what he needed from me.

David was vague, not willing to go deeper and really find what he needed from me. When he said that he needed to know where I was at, I felt that he was finally making a demand of me. I told him that I knew what he meant and that I would be sure to express more what I was feeling with David. Now as I am writing I can see that this was a time when David was asking to be reminded and reassured of me needing him.

David next went to Viara. Again I felt that David expressed fears and ideas he had had about Viara, and I felt an openness and warmth from Viara, but I never felt that David fell into Viara, saw that she was responding to him and trust her. David went to Anne, and they both expressed their need for each other and how they wanted a relationship. But when Anne made it concrete, and asked David not to take his 5-week honeymoon trip with Susan, because she didn't want to have to wait five weeks in their relationship, David refused and eventually walked out.

I felt that we were all asking David to be vulnerable to us and our needs, and it was a big jump for him. It was a big jump for him to share with us his fears and feelings right then and not feel that he had to stay 'together.' He never really shared with us those feelings, and when the pressure got too much, he just clammed up and said he wanted to leave.

The group pressured Susan to use their marriage commitment to demand David to stay and share with us what was going on, but David ran out with Susan following. At one point during the demand, Pat completely gave up control and told David he could just go on to the next person. David started to go on, but stopped and said he couldn't honestly go on to the rest of the group feeling as he did. After David and Susan left, there was tension in the group. Dixie left to go out with them without telling the rest of us, with Willie, Anne

and Mary shortly following to get Dixie back. And then with the rest of us following shortly later to get everyone back. At this point, David and Susan walked off and did not return to the workshop. The rest of us were left to deal with the tensions. Dixie began expressing doubts about how everything had been handled, with Willie and Pat joining in. For a while it seemed that it was just talking about what was right or wrong. Then Viara started to cry, and just through what she was feeling and saying, demanded that the rest of us go to that gut feeling place and really see what was going on. She said that she couldn't believe that Dixie was still talking about us together as the workshop, sometimes seemed unreal and trippy. She couldn't believe that she, Viara, didn't mean more to Dixie than that or that she didn't mean more to David or Susan, or that we all didn't mean enough to Patrick for him to demand and stick to it. Viara's sincerity and hurt pulled us all to her, but still Dixie and Patrick stayed back. We then talked to Dixie until she responded with a softness and lightness. Jo mainly spoke and told her how we all loved and needed her just as she is, and that most times it doesn't seem that Dixie sees herself at all. It seemed we all felt the need to keep telling Dixie about her softness and gentleness.

Next we practically pulled Pat into the circle with us, demanding that he take initiative in being physically expressive of the closeness that he really feels with all of us, and to stop acting out a snobby act by saying, 'Come and get me.' I felt he responded. I really felt a strong need for both Pat and Dixie to really acknowledge who they are and what is going on between all of us and act on that.

We then went out to dinner and there was a good light feeling with us all. I walked with Mary and Dixie and I told them both how much I really needed them and how they make me happy. Dixie had said before that she was surprised to hear Viara expressing so much, because up until then she had thought that no one meant so ..."

C: It stops. Maybe it'll appear ...

F: Amazing.

C: Yeah. It's so different. It really is.

F: Than what?

C: Than, like people talking about themselves, you know, and how bad they feel and focusing on all these things about how shitty they feel and how they have these problems and they just can't seem to get out of them. You know, like there's no self, inward, stuff there. You know, just all kind of plain, and it's all directed outward to the relationships and to the other people in the group, you know. I mean, it's just kind of like straightforward about it all, you know. It's like these other people see -- it's almost like they see what they're doing, but they just won't stop doing it, you know, they just won't stop doing it. Like they see the same stuff almost, you know? Like they see what's going on, but at the same time they're saying, "But I can't do that," you know. "And I just keep doing this." And so on. Whereas this, like Linda's, you know, it's just "that's it", sees what's going on, and that's it, and that's the way the story -- and that's how it is, so ... yeah.

"V.R. 24-hour Workshop.

When we all began, I had an idea of what I was going to demand of David, if he went into the circle. He did,”

F: Big “if”.

C: Why is that? Oh, ‘cause he might not do it.

F: I did not usually know who I would ask ...

C: ... to be in the center?

F: ... so this must have been a special thing.

C: Well she’s saying “if” too, like, you know, maybe they’re all thinking about David ...

F: But they knew I would ask him.

C: Oh o.k., they knew you would ask him. The “if” was whether he would do it, not whether you would ask him.

“but there was such an overtone of tension from him, I knew I would have to deal with that first. Susan was first to demand, and took care of it nicely with her demand. It was simple and direct. It worked. I was next to demand, and I asked David to do a caricature of everyone, then we do one of him. He had fun with it and was always soft. He really picked up on good details of people. I set up situations for us to do of David. Some got to him a bit, but he tried to just see it as it was, soft fun. Susan had trouble asserting herself in the situations I chose for her. She was David making a point with Susan, who was Frank. And David suggested to me that she do one by herself. I asked them to think of a good one, and he said, ‘Playing me when Susan wants to make love.’ It really felt good that David was willing to ask them both and didn’t have any private parts of marriage. We then went to lunch. David was paired with Linda and I. He said that at times he starts to get disgusted at some of the caricatures, but realized they were [can’t read]. He also said that when Frank asked him to be in the center, he knew it was coming. And he had said no matter what, he wouldn’t react.”

F: Just walk out.

C: Right. Just leave the workshop. “But I’m not reacting, Frank.”

“But throughout lunch he was fast and distracted. I realized that through these five months it seems that everyone has slowed down a lot to a more [can’t read] self, but David has seemed to fret himself into [can’t read] quite fast.”

C: So, five months, so that was like ... so that kind of started in February of that year, and that was five months, and then by October, the group was forming, ‘cause those were what we were just reading before. By September.

F: So maybe 7 to 8 months for V.R. to get Linda out.

C: Like how long they were gone? Or how long it took her to get Linda out. Yeah, well 'cause they're both here now, and there's like a little thing that says, "V.R. and Linda, we went to give rent to Shelley. Back quickly." So they were --

F: What?

C: There's a little note here, it says, "V.R. and Linda, went to give rent to Shelley." It's right here.

F: That was our ...

C: That was your landlord? Right, well they're still living with you guys, yeah yeah yeah. And this is August. And in September, it looks like they're not there. So ... we'll have to go further to see when they actually show up. So it's probably September they're gone. And they're not there October, and through December they're still not there ... so ...

This is an insert:

"V.R. demanded David to do a caricature of each person and then each of us was to do a caricature of David. We all laughed a lot and was generally a fun feeling with each other. However, when it became our turn to do David, he seemed to be getting cut off and humiliated. Somehow events, i.e. meetings with Susan, David and Frank during the week, had begun to spark off reactions in David, with him walking out during sessions with Frank, and still he was angry and doubting, in getting close to a person he really wanted to go. First to demand of David was Susan. David and Susan had made a marriage commitment last week. She asked him to express through dance how close he felt to Frank right then (Frank lay on the floor) and then to tell Frank what he wanted from their relationship. In the first fifteen minutes, David paced up and down angrily in the farthest part of the room away from Frank, every now and again standing or crouching in the corner, occasionally glaring in Frank's direction."

C: That's his dance!

"He moved closer, but was still pacing around like an angry tiger. He then came and sat near Frank telling him how he felt pulled to Frank, at the same time wanting to run away from him. After talking a while, he lay down and held Frank. Frank is lifted back to his wheelchair, and V.R. demands next."

F: Amazing that we have this.

"After V.R.'s demand, we did pairing for one and a half hours. Bob, Anne and I were paired together. Frank, Dixie and Nina."

C: This may be Debbie, huh? Possibly? (F - yes)

“V.R., Linda and David. We walked to the museum to eat. At one point I asked Anne if she and Willie, Mary and Dixie were doing the next workshop, and she said she didn’t think so. I told her I felt sad that they wouldn’t be there, and it would be fun if they did it. She said they hadn’t really talked about it, but if they all wanted to do it, she of course would. Bob interjected that he was not going to do it, because Frank moved the time from 7 p.m. to 8 p.m.. But he knew that wasn’t the real reason, so he made a commitment right then to do it. Yaay, Bob!

Everyone came back at 4 p.m. as arranged and we continued with demanding. And Pat was next. He asked David to go to each person and tell them where he felt the relationship was at with each one, and what he wanted. David began with Joey, then Linda, then V.R. and then Anne. With each one he was saying he wanted to get close, but ...”

C: Eh, that may be lost. This is Anne’s:

“Anne. July 18.

Patrick returns and recommits. And he’s slowly learning to drop the laugh. I like him so much better when he drops it. He’s much more here and much more solid. Looks like he wants commitments and closeness, but is unwilling to give up anything for it, and probably unwilling to cop to wanting it. But how did I feel? A little scared of him, I think. He’s on the fence and I’m afraid of being hurt.”

“Discussion period.

At this point the group had moved upstairs to a smaller room. Dixie and Nina both said that they were feeling distant from other members of the group.”

C: It’s too hard to read ... It’s kind of hard to read ... Let’s see ...

“... The division between Frank, Dixie and Nina and ...”

C: Oh, it’s too hard. It didn’t seem like a diary, it seemed like notes.

“When I first went to Frank, I went because I had a vague feeling of going too slow, and I thought that Frank would help me to go fast. So, I could be where I should be. I thought that perhaps he could see things that were blocking me, but things that I was so wrapped up in that I was unable to see through them. I try to remember what happened specifically, but all I can remember is that we always seemed to be jumping around, subject to subject, and never really staying on any one thing.”

F: It is called non-linear.

“We talked about, around and through how I felt then, didn’t want to go fast, where did I see myself and where I wanted to go, and I still felt as if I were missing something, and Frank knew what I was missing but wouldn’t tell me. So I left feeling that I’d gotten some information I needed, but that I wasn’t consciously aware of what it was specifically.”

(both crack up!)

C: I think this is May 30th.

“I went to group tonight with David and Susan. I had to go around to each member of the group and say their name, and have them say mine until they felt satisfied. It really surprised me”

F: Either Patrick or Jeff.

“that people acted so differently. And I didn’t know if it was to me they were reacting, or they were just that way. I felt fear from Bob and from Joey. I felt Nina and Jo were being open, but a small part of them was looking from a safe, yet distant place within, while they were open. Mary felt open. Linda scared but open with a tough front she felt she needed. Willie felt as if he were afraid and here, but also in a couple of other places at the same time. I was afraid all the time. I was doing this because my number seems to be so when I feel unsure. It’s boring but familiar. Maybe it will leave sometime. Some group sculptures were done, but they didn’t matter to me. I had to do group sculpting so I went out of my body and looked. It felt pretty much right the way I ...”

C: I can’t understand what he’s saying.

F: And they wonder ...

C: I know.

“Things were over and I left feeling relieved.”

“June 6.

We did an exercise tonight that was interesting. While taking off our clothes, we were saying names of anyone or thing. I said the names of people I hardly knew, usually from the past, and they appeared to me so vividly and strongly it seemed as if I should make an intuitive realization of something important. But I didn’t.”

C: These are the psychic people, right?

“I felt kind of pissed. When I put my clothes by David, I knew he wanted me to do that, and he would feel hurt and angry if I didn’t. So I did. And I was pissed at myself for not telling him, because I didn’t want to deal with anger, his or mine. The second half of class, me and Mary went out together. I like Mary, but I’m afraid of her toughness mask. Over all, it was good to be with her. She can be gentle. If perhaps I allowed her through some walls.”

“June 13.

Howard left. The real part of him didn’t want to go, and his fear did. And he was purposely staying away from other people, but I don’t feel as if anyone else was trying, really

trying to reach him, and his leaving was partly due to that. Maybe I identify with Howard too much. Doug was placed in the center of the circle and I demanded, needed physical contact with him, so I thought. But I realized I needed really emotional contact. I needed to be aware of that again. It seems I remember it and then forget. I'm angry because I need it and I don't want it. Who am I kidding?"

C: Was this Joey and Doug? (F - yes) So they were there pretty early.

"24-hour workshop, June 19 & 20.

Exhausting, yet I felt good. I felt like many of the demands came from people's heads, like 'how open can I make him be?' It seemed more softness from each individual was needed, especially Mary. Maybe I'm too hard on Mary. I got real resistant, angry, hard when I had to do the modeling. No, I was afraid of being told once more what I was doing was wrong, and feeling no support, just criticism. I didn't want to open to David or Susan, but I guess I did. I didn't feel much different, but it was strange with David. I realized I felt open to him, but he was having a harder time than I was."

"July 11.

I refuse to go tonight. I've been afraid of going, I feel little support, I feel most of the demands as a game. Maybe they don't support my numbers, but I feel as if it's me. I don't see the difference between my numbers and me. I see them as one and I don't need more pain. David and Susan are getting married. I'm definitely not going. Fuck'em all!"

"July 18.

I went back tonight to the group. It seems lately when I make a decision, I have to change it, which makes me feel a little confused. Like I don't know what's going on. It was hard to go back, but talking to Frank helped some, mostly because I felt like maybe he saw that I have a hard time seeing. I guess I'm like everyone, I guess mostly felt support from Frank and that I had a commitment ..."

---- side B

F: ... had people go around the circle and say, "I am committed to be here each week to be with you."

C: Every week?

F: To make it personal.

"And I feel needy, but I did feel closer to people tonight. It surprised me when, after Frank had his demand, he asked if I saw that physical closeness didn't mean emotionally close. I felt like I've known that for a long time I just wanted physical closeness. I know emotional closeness takes time, for me at least. It made me feel like Frank doesn't see me like I thought he did. O.k.

David talked to me in the hall during break, and was angry. But at the time I wasn't clear about what. I reacted and felt like someone had slugged me and I didn't want to try anymore and I wanted to cry. God, is that familiar.”

“July 25.

Tonight we listened to Dixie and her tribe, which she wanted to leave. The whole thing was a [can't read] of my relationship with David, Susan at the end. Dixie went back [can't read], but I didn't. Afterwards Joey talked to me, and I saw that I was putting wants in front of needs, but I almost feel I need to do that. It may be fucked, but that's how I feel. I think I can be open to people, but the closeness I want seems like it comes with interaction and spending time with people. I don't feel I can do that and still have my wants, so I choose my wants. Though I still want a relationship. I want to be in a relationship with David, Susan again, but I'm not going to spend my life reacting and always pulling someone else out of reaction (David). I'll take my wants. I guess I'm pretty stubborn.”

“Joey. July 18. On the workshop.

We just got home and I read the comics before writing this. I got some solid things out of this workshop. I came feeling a lot of fear in my gut, felt it there about the first half. Bob's demand on Pat, saying to put out what he needs, and he will get it, even if it is hard and takes time. Saying we are all committed to him and he to all of us in turn. I could feel that. I have a commitment to everyone in there to fill their needs and everyone has a commitment to fill my needs. That's true, and I don't have to be afraid of anyone. Also, I got in touch with why I'm uncomfortable with Pat. His laughing nervously and getting frustrated and angry, pushes my buttons. It hurts to see him doubt himself and give up on people so quick that he isn't there when they are. I talked to him afterward and said what I needed from him was to trust and love himself more and be willing to stay and not be wishy-washy with me. I get that way sometimes. Like I give up on people. They don't want to see my needs. That is the way to not be responsible for getting what I need and putting the blame on others. Another thing was I was having fears about marriage, seeing all my concepts keeping me from feeling the solidness of what it is. I have to let go of the fantasy support so I can let myself get real support. I feel like I'm getting vague now. You know, I always come afraid that I won't be able to think up a good demand. But I think it comes down to just seeing the person and what they need and I need and everyone needs, then let my imagination flow. Another thing was afterwards talking about money. I have been feeling afraid about not having any, and Ellen and Milo getting angry and feeling ripped off, feeling like I can't eat the food. Old trips involved in that. My dad never had much money and he was very uptight about it. Touchy subject for everyone. It means real trust and support of one another. I know that money will start coming in. It always does. But I need the space to rely on everyone here without guilt until then. I like the feeling of complete sharing of funds, so no one is getting more or less. It makes separations and barriers to say, 'I have money and you don't, so I can go to the movies and you can't.' Just an example.

Anyway, I left the workshop feeling good and more grounded. The wedding was nice.

Joey.”

C: Who's wedding? David and Susan. They married in the workshop? (F - yes)
Oh, oh wow ...

F: Then ...

C: ... oh, then they split, right. That was the same workshop? Or maybe, well, split the week after or something. Yeah, yeah. Wow.

"July 3 & 4. Ellen."

F: Joey's roommate.

"To really be honest, I was scared shitless when I came to Frank's workshop. I recognized that a lot of people seemed scared, some just hid it better than others. I know because I asked. Somehow it was comforting to know that others were as scared as I, and were there because they chose to be there. From many of the exercises I realized just how much hiding I do. And a lot of that has to do with 'not o.k.-ness'. I feel I am breaking through that. What I feel I really need to do is trust myself and other people."

"Mary. July 25, 1976.

When we finally got to the workshop tonight, all I wanted was for everyone to pull Dixie back into the commitment that she had made with me and Anne and Willie. Earlier in the day things had gotten really crazy. Dixie got really violent, kicking, punching, screaming that she hated us, wanted out, and drove off in her car. For the second time in a week, we felt the pain of being left. I felt really crushed inside like I had failed, and now she was really gone, and it really was over. I needed support badly. After going to see the Moore's at Susan's and David's wedding, we went to Marin to find Dixie. She was at Keith and Judy's as we thought. And we debated logically with her about our commitment, and EST, which wasn't getting anywhere for a while. I never thought she'd give in and agree to go to the workshop as easily as she did. Maybe it was because we told her that we were not going to leave without her."

C: (giggling) That might have been it.

F: That would do it. And I get blamed for a cult!

"As the workshop began, Frank said that to start the demanding with Pat would be ignoring a strong undercurrent. For a while I felt numb. Hardly listening to what was being said, I felt so hard and angry inside. When Dixie talked logically about all her doubts about our commitment, I would seethe. Like I felt like saying, 'Dixie, I heard this all a thousand times. Can't you think of anything new?!' At other moments, I wanted to scream, 'Dixie, you're full of shit!' At one point, Frank gave me a really stern look, and I knew I'd better drop it. Somehow let go of the anger."

C: These were the primal people, right?

“I felt like I should try to pull Dixie in, not just let everybody else talk. But I felt like if I opened my mouth I would sound hard and angry and it would only be pouring gasoline on the fire. When Jo demanded to hear from Willie, Anne and I, I said that I really needed Dixie to be there and not to walk away when things got hard. I softened up and I felt how much I needed her and wanted her to come back. I said I need to hear that you are willing to stick it out. I need you to commit yourself. I felt back in touch with that soft trusting place in myself. Like I completely trusted that Dixie would come back, and I felt willing to work it out and stick to it no matter how hard it got. Dixie finally recommitted herself ‘on faith’, as she put it. I felt incredibly relieved, but knowing there was a lot of work to do. Like the issue was not really EST, but that there is a lot wrong in our relationship. A lot.”

F: This is years before I met Werner.

“As Dixie said, something’s got to change. It made me look at my relationship with Dixie. Like I keep asking myself, what’s wrong? What’s happening? Why aren’t we close? Why does she push me away? Like it was very easy for me to get close to Dixie right away, soon after she moved into the house in Marin last January. We just opened up to each other immediately, and we were really willing to be there for each other, and I trusted her perception of what was going on. Things started to get confused whenever the subject of needs came up. Like I’d say to her, ‘Dixie, I don’t want you to go to EST tonight because I need you to be with me.’ Dixie doubted my need, that it was a real need. And I reacted because I felt like she wasn’t willing to fulfill my needs. That’s how the pattern started. The same stuff would happen over and over. Dixie would feel like I was grabbing at her, trying to take everything away from her, and I would end up feeling horribly rejected and hurt and like Dixie wasn’t there for me. It seems really hopeless. I feel like this whole big reaction that she had over EST had a lot to do with how she feels about me. A lot has to change.”

C: Wow ... this is a little sheet that marked all the diaries you got in. I’ll mark this.

F: Buzz.

C: Buzz! Buzz!

L: (intercom) O.K.

L: I couldn’t tell who any of the people were. I never heard who the people were, like who’s diaries it was, so I just heard what they were saying about it.

F: You.

L: One of them was mine?

C: Yeah.

L: And who else?

F: You were different.

C: Yeah, yours were ...

L: Different from now, or different from the other people?

C: Yeah, your diaries just different from everybody's.

L: In what way?

C: Well ... it's like Jim's, you know? It's like you're seeing -- like you're not focusing inward on yourself, and all these little things that are problems, you know. And, you're just like talking about what's going on, and how you felt about it, and it's all just very straightforward, and there isn't like any things that you're holding on to that are problems that you just can't get through, or something. Cause I was saying that like a lot of people see everything that you're seeing in the workshop and everything like that -- they see everything, but they choose to, and they see what they could do to like get out of feeling bad about something, you know. And they lay it out, and they still do it, you know, instead of just kind of ...

F: Whi -

L: Whine? They whine about it?

C: Yeah. Yeah.

L: Huh.

C: Like Jim's, it's just like, "That's just what went on, and ..."

L: And is this during what period? Is this when V.R.'s still around? Am I with V.R.?

C: Yeah. Yeah. We went backwards ...

F: Da -

L: David Lovegarden? Oh, this is when he left ...

C: Just walked out.

L: It's funny, I heard the description of Susan's demand of him, where he's supposed to express his relationship with you or something, and I really remembered that, which I thought was funny I would remember that. But I remembered him being off to the side, and how it seemed so kind of funny that he was kind of admitting that kind of thing.

Who's diary was that that described David Lovegarden's thing?

C: Oh, I'm not sure. This is the writing. I think it may be Debbie, but I don't know.

L: He said he is not sure. Yeah that looks like Debbie. Yeah, that's definitely Debbie. Yeah. O.k., so yeah David Lovegarden just left. And so this is when V.R. and I are living together.

C: Yeah. At the same house as Frank.

L: On Dwight Way you mean? Or this is already Spruce Street? Spruce Street already? (F - yes) Oh wow.

C: There's a little note in there that says, "We just went to pay the rent to Shelly."

L: Yeah, the landlady. Yeah.

C: You and V.R. "We'll be right back."

L: Oh, huh. And do you know when this is, are there any dates on it?

C: Yeah, this is August 1st.

L: '76. August of '76, wow ...

C: But I think that like that's right about the point, cause then September, you're not there.

L: So a year. Then so it took a year for us to leave. So I was with V.R. for a whole year before we even left. Wow. So eventually we might find out at what point we come back into the picture.

C: Yeah.

L: Wowee.

F: David and Susan got married one week ...

C: Oh. Yeah they get married one week, and then the next workshop they walk out.

L: They leave the workshop?

C: Yeah.

L: Together?

C: Well, David walked out, and then she followed. And then more people left, and then it ended up that everyone in the workshop went out to find everybody.

F: D -

C: Dixie left.

L: Oh my ...

C: And then, you know, Willie, Anne and Mary left to find her. And then everybody went to find them.

L: Wow ... Is this before Nina? Is Nina around? Oh she must be if we're living on Spruce Street.

C: Yeah.

L: Yeah. But this is before Jim and Flo? (F - yes)

C: Yeah.

F: David walked out of his session.

L: One session?

C: It sounded like he was doing it all week.

L: Ohh.

C: Like I think it's that same thing. Debbie's writing about it. Yeah, and she's saying what lead up to the workshop where he left. And she said he was walking out all week.

L: Huh. And that was the end of David then? That was the end of him? He walked out and that was it. (F - yes) I forgot that part. I couldn't remember what happened to him. But when you were reading that, I remembered, you know, kind of the quality of what he went through. How it all -- it seemed like it just got too down for him. 'Cause he was kind of a flitty, Mr. Talker, Mr. Personality type guy. (F - yeah) Yeah ... wowee. So that's it, huh? O.k. Are you leaving this stuff in? Did you close up and everything? Cool.

F: Dixie was in EST.

L: Oh really? Huh.

C: Yeah. And that's one of the things that Mary is writing about. She feels like Dixie's always just kind of leaving them. And one of the things that she's going to do is EST. And Mary's telling her, you know, "I want you to stay here and be with me and not go to EST." And she's going to EST.

L: Oh boy, wow ...

C: There's this one thing where she took off and went to Marin to stay at some people's house, and they all went to get her, and they didn't know if she was going to come with them, but she finally did. And Mary said, "Maybe it's 'cause we said that we wouldn't leave unless she came."

(they crack up)

L: Oh god ... Boy, that whole period of time, there was so much of that. Yeah ...
wow.

(L with F almost knock something over wheeling out)

C: Ope!

L: I didn't do it. I thought about it. Last minute I changed my mind.

F: I notice a couple of things on what they did to themselves in this period. They would do to me what ...

C: ... what they were doing to themselves?

F: 6 years later.

C: Ohhh. They did to you six years later what they were doing to themselves here.

F: Like Diane. Like Joey.

C: Yeah. Like, yeah. Well, on one hand, like now they, it's pretty clear that it's all, it's not you that's like, has a master plan or anything, or is forcing anyone to do anything. But that they're involved in doing things. And they see it somehow as ... like Diane, let's see ...

F: How they are self-conscious, critical.

C: Yeah. So they would put that, later on, these were the kind of things they would put on you. That you were critical? No. No, but that you, that they ... you said later they thought about you ...

F: They did the same thing ...

C: ... to you. Oh! O.k., yeah, yeah, yeah! That they were doing to themselves, being critical and yeah, right, right. Yeah. Yeah. Yeah. They just turned it around. Yeah.

F: It is either projection or I was in them.

C: Or you were in them ... huh. You would probably say ... what would you say? You don't know. It's hard to say.

F: A other thing I notice is a lack of a sense of wonder and awe.

C: Yeah, yeah, that's certainly true. Yeah. Yeah. That's definitely true. There is that, not that at all. Yeah. Like, where I remember seeing that is in Linda's diary about meeting you, and like coming to the, you know ... and even in her diaries, and even in Jim's, I mean just the kind of tone. I mean there isn't like, like it wasn't like literal, but the tone is like, "Wow", you know. Yeah. Yeah. That wasn't there.

F: Again, because of the self- ...

C: Like the self-focus? Yeah. Yeah. It's kind of being wrapped up in yourself and not like being able to be awed and affected by things and like, "Wow, " you know and like "Look at what -- wow ..." Yeah. Because you're too busy like thinking how tight your muscles are and how your face feels weird, and then you can't even, you can't feel anything else past that. Yeah.

F: That answers my question about why they did not see the OBR.

C: Oh, the OBR. Yeah. Right. Right.

F: On the other hand, they were willing to work ...

C: Yeah. Yeah. They were all willing to work. Like in the workshop, you mean? To do the stuff? Yeah.

F: Imagine trying to get people ...

C: ... to do that ...

F: ... five days a week.

C: Right. Right.

F: Really, all the time.

C: Yeah. Yeah. Yeah. It's intense, and they were, yeah ...

F: Without a defined goal or an end.

C: Just doing it. Yeah, that's ... yeah. No that's pretty hard to imagine ... yeah, yeah. Yeah ...

F: Closeness was the closest ...

C: ... closest thing? Is that what you're saying? (F - yes) Like that was the closest thing to a defined goal, but yeah ... Right. But it's not, it's not really ... I mean it was a goal, but not really like what's usually thought of as an end point.

F: Of course, they thought it was to improve ...

C: ... themselves? Yeah. Well what would you say about that? I mean, like I get that sense that it's definitely, that it's definitely why a lot, most of ...

F: That was both the weakness and the strength ...

C: ... of it? The weakness because it would become, it could be seen as like self-help, or something like that?

F: Self-focused.

C: And the strength because ...

F: The focus. Like people like Jim and Linda were not really in it for ...

C: ... self-focusing, self-improvement. Yeah. Right. Right. But you can see in some of the other diaries, like "I'm getting better," and this kind of thing. Like they keep hoping to reach a certain place, you know ...

[11/95 #4]

C: Yeah ...

F: So they saw OBR as ...

C: Is it like -- I was thinking that maybe -- is it like they saw it as goofing off or something? At some point? Because ...

F: Their release.

C: Oh like release, getting ... yeah.

F: Their living out their fantasies.

C: So like that's the context of, like self-improvement, right, like "I'm going to be able to release, and do things that I don't usually get to do in normal life," or something like that? No, no.

F: Because ...

C: ... that was life, that was like, yeah ... It's kind of tricky cause like, right, that was life, and yet they would think of it like a release. So it doesn't make sense. Cause if that was like normal life, then how could that be, you know, put in that frame of a release? Rather than, put in the frame of, "This is our fun life that we're ..."

F: But they would say it is just for fun. When I said it is just for fun, I meant that it was not to ...

C: ... get, like to get famous. Right.

F: When they ...

C: ... said it was just for fun, they meant -- right. I don't know how to say it, but I understand, I understand the difference. Yeah. I know the feeling of that, the difference between that. Like it's not that important. It doesn't have a lot of weight.

F: Or to the outside ...

C: Oh, when they say it? It's not very important to the outside. Whereas you saw it, you know, as ... yeah. Yeah. And that goes back to being, kind of self-, kind of wrapped inward. Right ... right. I'm getting the picture. Yeah. Well you saw it like you see, like all the work, and yet, and but they didn't. And that was like one of the big, the big problem with like -- that's how it broke.

F: Like I wrote before this how what I was ...

C: Are you talking in general, or are you talking about something specific?

F: Both.

C: Well you wrote a lot of stuff we've read, like going way back, where it's, you know, it's real clear that you see the work, like as important to, to, you know, like there's no fourth wall, and it's important to everyone to be in it, and to, yeah ... yeah. Like "The Cube", you know. I mean that was the whole vision of "The Cube" is to have it extend and go past the wall of an audience and a performer and kind of melt into the world, like yeah. Yeah ... yeah. Well see, and it started as a group that was not performing, right? Except, well no, but then there were the plays and stuff ... like I'm just like guessing, you know ... I mean, I'm just like trying to see the kind of progression, cause ...

F: What I am saying is I saw what we were doing in the workshop ...

C: Oh yeah ... right, right. Right! Yeah. There's no difference. I mean like there was that time when, there was that transcript from a workshop where the guy was saying, "This is great. I love coming to this, cause like you can't do this outside," and stuff like that. And you were saying, "Well, why not? What are you talking about?" You know, "That's the point, isn't it?" And ...

F: We were creating the possibilities.

C: Yeah ... so no -- right. So was it just Linda and Jim who saw, who recognized it as like, as creating possibilities in the world by doing that there? Or ... like Debbie was with you from before and, but she never saw it that way? I guess, did you ever really try to define it. I mean, to them? Like, while you were with, like before you came to Berkeley when you were with Debbie and stuff.

F: Debbie was always into glamour.

C: Yeah. Yeah. What I was wondering is, did you ever try to define it to people that you were working with, whether it was like in the performances, or that audition, or anything like that? I mean ...

F: Reed.

C: That's what I was thinking. Reed kind of -- I was wondering if Reed actually talks about that. Yeah.

F: But people have a way of translating.

C: Yeah. Yeah. Right.

F: Like I showed actresses what I wrote about Bonnie ...

C: Oh.

F: ... etc. Then they do the ...

C: ... same thing. Yeah, right. They have a certain way of seeing what you wrote, and not seeing it as it is. Yeah.

F: CM.

C: Cherotic Magic? For instance, my mother.

F: But Leigh, Rourke, Alexi, etc.

C: They all read stuff that wasn't in it? Or misread what was in it?

F: Or forget. I don't know ...

C: You don't know what it is, but ...

F: It is not a lack of ...

C: ... intelligence?

F: ... telling.

C: Oh it's not a lack of telling? It's just a ... yeah.

F: Translate into their own ...

C: Yeah, into their own way of, their own frame.

F: Like Diane quotes Reed ...

C: Right. Are you saying that she didn't really, she quoted it and then used it ... (F - yes) Oh, yeah ... I don't remember. I didn't actually pick up on that, that she was ... I mean in general she's, like, doing, not doing what ... Yeah. Yeah. Well, it's like she quotes Reed and then she says she understands it, and then she continues to ... Yeah. Yeah. It's almost like a lot of them give themselves the option of understanding everything, but still the choice not to actually go through with acting on some of the stuff. Is that true? Or is that not true?

F: Yes and no.

C: I mean we're just reading one like, little, one month at the very beginning. So it's, you can't really define anybody from that.

F: I notice people went back to where they were ...

C: ... at the beginning. Yeah. Yeah.

F: So if I was a teacher, (laughs) a lousy teacher.

C: Right, 'cause everybody ended up where they started, more or less. Right. In some ways that's what they put on you at the end.

F: But they think they are worse.

(Both laugh)

C: A bad teacher.

F: But in reality ...

C: But in reality, many went back to what they started with, and not due to ... Yeah. Yeah.

F: But it is amazing what ...

C: ... what happened in the middle? (F - yes) Is that what you're ... ? (F - yes) Yeah. Oh, yeah. The whole thing is pretty amazing. We're not at the middle yet but all this is pretty amazing. (F - yes) Should we ... ? (Leafing) This is all the diaries of people. Joey, you missed a lot. Viara did almost every single one. This is a ... um ...

F: Notice how Debbie and Viara fool a lot of people.

C: You mean how people say how much they like Debbie and V.R. and say how warm they are and stuff like that? (F - yes) Yeah, I'm reading that and I'm even fooled! Like, I'm like saying, "O.K., well, maybe they were like that. Maybe they changed or something." You know, but on the other hand ... Yeah. That says something. This is a ...

"March 7 to August 1 workshop exercise synopsis.

March 7. Naming.

March 14. Naming exploration.

March 21. Demanding, Willy.

March 28. At Your Pace, Demanding, Willy.

April 4. Pairing.

April 11. Witness.

April 18. Witness.

April 25. Witness.

May 2. Witness.

May 9. Witness, Pairing.

May 16. Witness, Sculptures.

May 23. Sculptures.

May 30. Naming, Pat, and Sculptures.

June 6. Inter-Relations, Pairing.”

F: That’s when we performed Inter-Relations. Either at the Cat’s Paw on 8th Street or at Ashkenaz.

C: Oh, wow.

“June 13. Demanding.”

F: Probably at Ashkenaz.

C: So that was this group doing it? (F - yes)

(Repeating) “June 13. Demanding, Doug.

June 18, 19. Demanding, Doug, Pat.

July 11. Demanding, Susan.

July 18. Demanding, Pat.

July 25. Dixie talks about her feelings and getting back to her commitment.”

C: Doesn’t say anything for July 31st, August 5th.

“Twenty four hour workshop, June 18 and 19, 1976.”

C: These are all the demands that people made.

“Doug in the center. Viara demanded: ‘Think of two tasks to do using any or all of us where you take a risk. A) ‘Telling each person something he doesn’t like. B) ‘Touching Joey and Pat in a non-sexual way.

Ann demanded: With Mary, tell her A) What you don’t like about her and B) What you need from her.”

F: They were from Primal.

C: Oh, yeah. Get out your anger?

F: So they all knew each other before.

C: Right, that's how they could say what they don't like about them? (F - yes) Yeah.

F: Before I got them.

C: Out of Primal? No. Before you got them. (F - yes) Yeah.

“The two should be unrelated and Mary will reply, ‘Thank you.’

Joe demands: Viara mirrors Doug as he says what he doesn't like about himself, then she acts like Doug while he mirrors her. Willy then mirrors Doug. He then goes to each person breaking a taboo with her.”

F: Imagine if actors did ...

C: ... did this? Yeah.

F: Which explains why we could do the OBR.

C: Right, this kind of stuff. (F - yes) Yeah. Right.

“Linda demanded: We all stand in two close lines saying, ‘Doug we need you, Doug we trust you,’ while Doug moves slowly among us with his eyes closed.

Frank demanded: First Pat taught Doug how to model, then they modeled all our clothes.”

F: Pat was a gay model. David's lover.

C: Right. And Jeff too was David's lover, right? (F - yes) But Patrick and Jeff didn't ... (F - yes)

F: Doug.

C: What about Doug? Oh, Doug being in the center. He didn't like it? Or he did? Or he was just modeling ...

F: He saw himself as a man.

C: Right.

“Nina demanded: Imitate or act like some character or person totally unlike himself.

Mary: Dance your relationship with each person.

David: Dance your essence with Dixie doing an interpretation of your energy.”

(Both laugh)

F: I rest my case about David.

“Bob: 1) Do a sculpture of your relationship with each person. 2) Modify it to show how you want it to be. 3) Tell each person what you want from them. If they agree to it, they say, ‘Yes.’

Joey: Sing a song to wake everyone up.”

F: That probably was the hardest one.

C: The “Sing a song to wake everyone up”? For Doug? (F - yes) You wouldn’t think so though. (F - yes)

F: You would think.

C: Yeah. I can see some others that I would have picked.

“Willy: Go to each person and say a quality about yourself, then demand that the person see it.

Pat: Hold Pat.

Susan: Doug lay naked in the center and each of us touch him using our mouths.

Dixie: Act out your negativities, then act out the all-knowing part of yourself.”

C: Then this sheet on the back was ...

“Focus on developing relationships . Sex counseling group for couples and single women only. Once a week for ten weeks. Frank Moore, Nina Feldman.”

C: Now where does this come in? Is this part of the individual sessions and stuff?

F: I don’t think that flew.

C: You don’t think this flew?

(Both laugh)

F: But we thought if I ever got into trouble for not having a license, that we could use her.

C: Right. (Leafing) This is like a summary of the five month workshop, March to July 1976. Including Dixie, Mary, Ann, Willy, Susan, Doug, Joey, David, Nina, Howard, Bob, Joe, Frank, Linda, Viara, Rene, Candace, Don and Jeffrey.

(Frank laughs)

F: Talk about soap opera. Patrick, Jeffrey, David, Susan.

C: That's ... There it is.

“Jeffrey dropped out after the first workshop.”

(Frank roars)

F: No wonder.

“He said he didn't feel like he wanted to get closer to anyone in the group. He didn't feel like it was right for him and he felt that there was a lot of pressuring going on and he felt he didn't need it. He said that Frank had found 'his way' and Jeffrey needed to find his own way, and that wasn't by joining 'Frank's clan'. Rene dropped out after the first meeting. He said he felt an animosity from Frank.”

C: Animosity. (giggling)

“Candace came to the third workshop, only to 'say goodbye.' She felt we had dealt with Willie too harshly. 'You didn't give him his personal space.'”

C: Yeah?

“The main thing she's stuck with is that she 'didn't want to be there,' 'it doesn't feel right.' She wasn't open at all to listening to any of us. She said her piece and left. Jo and Doug followed her and asked her to come back, but still she remained closed. Candace seemed very very frightened by the realization that there were no hiding places in this workshop. Don had not extended his commitment beyond the original eight weeks. On April 11, during Frank's witness, Don was confronted with his not being willing to really give himself to the people in the workshop. He did not return after this workshop.”

C: Who wrote this? Nina or Debbie? (F - yes) Probably ...

F: Probably Nina. It is too clear.

C: Yeah, and it doesn't have all of those nice little touches ...

----- side B

F: Funny to read it out of order.

C: Yeah. (they laugh)

F: We know ...

C: ... what's going to happen? It's like, yeah, it's like those movies where you see the ending first, then you get to see how they got there, how they possibly managed to. Yeah, that's kinda neat.

"24-hour workshop.

We began with Doug in the center,"

C: See we already know what everybody demanded.

"finishing the demand from the previous week. This went on for about 21 hours. At first I felt a lot of resistance to the way we were pushing him. It felt hard, and at times like individual's anger and shit that they were pushing from. Bob was the one I was most aware of doing this. It made me uncomfortable when it was happening. After a while, I decided to give in and push too, but usually it didn't feel like me, i.e. making cat-calls, making fun of Doug, mimicking etc.. In general, just not listening to anything he said, until he did the demand."

C: Would people be like that? (F - yes) So it would be really like, you know ... it'd be really tough.

F: Yes. Also, this was before I got more involved in making sure people was satisfied.

"I usually am a lot more democratic, often getting sucked into people's bullshit, taking people and life so seriously. After that point where I let go of worrying about how cruel we all were being, I started having more fun. At one point when Doug was telling me what a nice person I was, and how pretty I was, I pulled up my dress. Everyone cracked up. I was sorry I had underpants on. Doug was certainly confused by all of it. I felt sorry for him sometimes. Actually, when I think about it, I never really felt totally there behind what was happening. There's always some kind of shit and separation that goes on with me, and 24-hour workshops really bring it up. Usually I start getting freaked out when I am around that many people for very long. And sure enough, both this 24 and the one before that I did, left me feeling like pushing people away very strongly. I guess because I can't get away when my shit comes up like I often have in the past. It's not so easy to hide, but it also feels like people aren't willing to be there for me (my fear) when I start freaking out. This was somewhat validated when I did my demand on Doug. I was pretty scared and didn't feel like being there at that point. I guess that I needed what I got. Anyway, I was not clear about my demand, and I got more confused and kept grasping. Then I said I wasn't clear, and what would feel best would be for me to do another one. No one seemed to want me to continue, and gave me feedback about my demand being intellectual etc.. I went into immediate rejection and failure. I felt really bad, withdrawn, crazy, etc.. I was sure everyone had found me out, and would never want to talk to me again. This was not so however. The message I got from the workshop was not to support people's weaknesses or buy their bullshit. I think Doug came out of it a lot stronger in himself, that he could do it and didn't buy in to his reaction. We had seen him at his worst so he had nothing to hide in. Patrick's resistance was amazing to watch. I was a lot less sympathetic. He seemed to be being ridiculous and intellectual."

F: Because Doug was better at being a puppy dog.

C: Oh, you could be sympathetic cause he was ... (sounds) Yeah.

F: Whereas Patrick rubbed ...

C: ... people the wrong way?

“I enjoyed Frank’s demand a lot, the modeling. It was funny. Also Nina’s where Doug got into Frank’s chair. I really laughed hard, which I hardly ever do. I don’t think I get that much out of it, looking back.”

F: (screams) At least put a sentence in between ...

C: ... between how much you liked it, and (cracking up) how didn’t get that much out of it ... (both laughing) ... right, it’s true ... “I really laughed hard, which I hardly ever do.” “I don’t really think I got anything ...”

“I learned about pushing people though.”

(both crack up)

“We were more together, and I enjoyed it more than the 24-hour with Jackie, Randy, Carol and [can’t read] earlier. Those workshops are painful for me and I usually leave them reactive and feeling separate. Perhaps I’m just getting more in touch with myself, and my experience.”

“Workshop 13. Dixie. May 30.

I felt withdrawn and out of touch going into the workshop. Willie, Anne, Mary and I had a lot of tension going on between us. Earlier in the day we had spent hours arguing over where we were going to move. I had started this off by saying I had decided to stay in Marin, i.e. I couldn’t take the pressure anymore. We had spent the whole evening before doing the same thing, and I was fed up with all of it! The feeling of just wanting us to stop all of the inner conflict over where we would move was running me. Whatever I had to do to make this happen was what I was willing to do. However, it didn’t work out as I had imagined it would.”

F: “I am not moving from Marin.”

C: Right, “I wonder why it didn’t work?”

“Mostly that Mary was angry and said I was copping out. When she said all of this, it made sense to me. I ended up defending going to Berkeley even though I hadn’t said exactly that I wanted to go. Anyway, after talking with Nina and Bob the next day I felt more committed than ever to moving over. Mostly what was important was that I had to let myself experience what it was like to decide to stay in Marin.”

(both laugh)

C: Oh ...

“It felt shitty. So then I knew experientially, and it wasn’t just a head trip.”

F: EST.

C: That’s EST, huh? Well she was the one. She was EST. It’s something, it’s some kind of psycho-thing. By that logic ...

F: And I get blamed.

C: By that logic, you know, you’d kill yourself a hundred times over.

“Willie decides to move to Berkeley. O.k., the workshop.

During the workshop, I got bored a lot. Several of the sculptures stood out in my mind. Frank’s one was great. Having Willie standing up on the table, up in the clouds, and almost getting down, but then getting back up, really brought up that frustration I feel with him a lot. Having Nina jerk me made me irritated, but I realize how much involved with Willie I would get, and completely forget about Nina holding on to my hand. Having Patrick in the workshop felt good. He was really scared, and I realized how judgmental I got, and used that to feel better than him. Almost so much that I didn’t really feel him. By the end of the workshop I felt totally shitty and out of it. When Frank was describing the next workshop, I couldn’t concentrate at all. Just a whole lot of pain from the turmoil and un-togetherness of the four of us. Being in nature helps to lighten me up. We had gone hiking earlier and I felt a lot better then. The End.”

C: That was ... oh, we’re going backwards. O.k., that was May 30. This is:

“April 10.

Just returned from Frank’s Reed class. I’m going over to his apartment tomorrow to finish the painting and play Crazy Eights. Tonight I got a lot of insights -- mainly about meditation, being goal oriented, how everything is goal oriented. I just can’t be, enjoy. Everything is to make me better. I don’t eat because it tastes good or I’m hungry. Life has lost a lot for me because I have been watching it so much. I just want to relax and flow. Frank keeps blowing my mind. He said people shouldn’t keep going back to old relationships (parents, old boyfriends, etc.), unless they have decided beforehand to just be with them as people to see if they are someone you want to relate to. Oh wow, that’s a scary one. To think of telling my parents I don’t care to be with them anymore. I know it’s simple, and where it’s at.

Another point: hiding is a constant dull pain. Whereas being open, vulnerable, is not always painful. Mostly it feels good, and sometimes you get hurt. Anything is better than that constant dull pain.”

F: See? I did tell ...

C: Yeah, you did. Yeah.

“There is only me. I am all alone. It’s o.k. to be me.”

F: See how they ...

C: ... translate it? Yeah. Yeah. Yeah.

“I had a chakra reading by Mary and Nina for Mary’s class. I have a lot of potential that I’m not using. Mary said, like a beautiful house with no one home. Need to connect my chakra, heart open. Need to trust myself. Power/weakness is main problem. Throat constricted, also seventh. They both said I was a powerful person and they keep being blown away by the things that come out of my mouth. Out of touch with my strengths, positive qualities. As they were speaking, I flashed on what that is. I saw for a moment how powerful I am. Felt wonderful and healing.

Today felt sadness about giving up ‘old shit’. Talked to Willie about meditation. He said I should quit trying to tell him where he’s at and stick with myself. Also, that I want him to be just like me, and he won’t do that. Realized this was true, gave in, something I need to do. Let go of my struggle for control so that I will know I have to be responsible, alone. Living for myself, letting others be who they are. I sure put a lot of energy into that. So hard to just be open and vulnerable. Feel afraid of Willie’s judgments, afraid for him and others to see who I really am. A contradiction here.”

F: But when did that ever matter?

“Here’s the contradiction: I feel like I hold back because I will make a fool of myself. They will see how uptight I am, and I will fail. Sounds like high school lecture in front of school cheerleader. Anyway, like the contradiction is that all of this is not who I am. I am strong, loving, still needing to find my flow, often miss the moment because I am trying so hard, jerky, self-concerned, goal oriented, soft, romantic. Need to let go of superficial layers. Want to be more connected, flowing, comfortable with myself.

Tonight went to Frank’s to finish painting. Still uncomfortable. Felt stupid a lot. But see it melting away as compared to first time. Played with the kids. Then we went to the movie, “Lipstick.” Violent suspense. Like it, though. Have a real struggle with Frank and spelling out word to understand. See how spaced out I am. Get really uptight and don’t want to talk to him because I can’t keep it together from word to word. Really feel like giving up, freaking out, but he keeps hanging in there. Feel pissed that I rip myself off by spacing out so much. Coming home I felt sadness, not sure from where. Also see how lazy I am. Want everyone else to do it for me. Tomorrow the workshop. Witnessing.”

F: Amazing.

C: Yeah ...

“April 11. Workshop with Frank.

Felt scared going to workshop, about doing Witnessing. Always that fear having to be in front of people. Mostly afraid I won't be able to think of something to do. Really had fun during first half, interspersed with trying to figure out what I was going to do. I liked Jo's and Willie's demands. During Willie's, we were asked to be an animal we felt most like right then. What came to mind was a flighty, haranguing bird. So I just ran around flapping my hands, making a squeaking noise. Coming close to people, but flapping away if they tried to get close. Finally they got it in the end. I loved it. Jo's demand was fun. Willie was great in Linda's clothes. Most of the time while I was lying down, I was trying to think of what I was going to do. It kept changing. However, I would cut off thinking about it from time to time so I could be with the group, and not lost in my head. Seems to be that all of this figuring out is not trusting myself. I know it is necessary to use my mind, but not out of fear. Also was aware of how much resistance I have to being creative. It's much easier to continue along in a safe way.

The last part of the workshop was Frank's demand. He asked Don to go around and tell people if he wanted to be close to them as possible. If yes, he must promise to do this. If no, he must tell them why not. This turned into a big struggle because Don kept misunderstanding (spacing out?) the demand. One thing I saw was that he wanted to keep everything smooth and positive. This felt o.k. because I probably would have come up with a lot of negative reasons for not wanting to be close to some of the people. I'm really starting to see how afraid of my anger and negativity I am. It feels 'not o.k.' to be angry.”

C: Is that like, what does she mean “it feels not o.k. to be angry”? Like it was always supposed to be o.k. to be angry?

F: In primal.

C: So now she's realizing that she's like ... yeah.

“And so I hold on to it and it grows way out of proportion.”

F: But she is saying it as a bad ...

L: I remembered. I got the tape, for whenever you want to look at it. I'll just leave it here and you can call me if you want to look at it.

C: She's saying it as a bad thing, not o.k. to be angry ... (reads back over it) Right. “And so I hold on to it and it grows way out of proportion.”

“I was getting bored because the demand was taking so long. I saw though how much faster things happen when you push people, and how much clearer things become, so that you can get down deeper, or find out you don't want to be with that person.

By the end, Don wouldn't let go of his fear and it seemed as though he would not come back. I got more conscious of my feelings for Don because of this exercise. I do like him and would like to get closer to him. I felt sad because he was wanting to split and

seemed caught up in the words of Frank's demand. I have known he has a lot of fear as I do, and I saw how much one gives up to have fear to hide behind. It does seem to be a slow process, and I don't want to beat myself up because I still hold on."

F: Go ahead.

C: Beat yourself up?

F: Or not hold on.

C: Yeah. Right.

F: But ...

C: ... don't hold on and not beat yourself up for it. Yeah.

"April 15.

Just returned from assisting at EST. Had a meeting afterwards. God I am so scared. I was asked to simulate a phone conversation asking about EST."

"Dixie. May 9.

Before the group, Mary, Anne, Willie and I met with Frank, because Anne was wanting to leave our commitment. It was a great session, with Anne deciding to stay after crying and feeling a lot of fear. I liked having the four of us together at Frank's. I think it would be a good idea to do that more often, even once a week."

F: See how the group sessions evolved?

C: Right.

"During the session I felt somewhat detached, holding my energy back almost purposely. Willie came out and supported the commitment and was instrumental in Anne staying. I am glad Anne stayed, as I realized how different it would be without her. I must admit, though, there is a part of me that doesn't want to continuously be pushing against her resistance, which feels like it will always be there. I hope I'm wrong.

Several important ideas came to the forefront. One, was the idea that we need to really feel ourselves as one, and not be separate."

C: Where was this that she said ...? O.k.. Alright, well at least this is after that other time.

"To not have preferences or special relationships within or without the four of us. To support the whole and not disperse our energies so much in inner conflicts and resistances and fears. Anne said she needed more time and space to find out what she wanted. Frank said there was no time. No time to work things out. It must be done in the

moment. This really was an important point. I had begun to see this as being true in the last couple of months. The less time I've spent alone, the more I've trusted myself because I worked more things out in the moment. Also Frank said that doubt and resistance happens over and over, and that is when you use the commitment to pull you through. I said that it should get easier every time. He said it does, but you can't go into it that way."

F: Now you are getting the feeling of the sessions.

"You have to assume it's going to always be this hard."

F: Then be surprised ...

C: ... how easy it was.

"Otherwise, when you get down the road, think it's going to be easier, it won't feel easier, and you can use that as a reason to leave."

F: Which she did.

C: Oh really?

"We went downstairs, as it was time to start the workshop. We still needed to finish Mary's Witness from last week."

C: Was that like at the Baptist Seminary, and you had another room and then you went ... wow ...

F: Free.

"She felt that it was unnecessary to do what she had started as we, the four of us, had resolved a lot of the discord from last week. She decided to have us each state what the commitment meant. I felt disappointed some, because, even though we had just gone through a crisis about our commitment and felt much closer, I thought it would be good to express our fears, needs, etc. more clearly, in hopes of getting down a little deeper, and more specific. I said I wanted to feel that everyone was supporting the commitment, that we all felt that we were one energy, to not have special relationships within the commitment. We all reaffirmed that we would not walk out, and continue to grow closer. Mary started this discussion by asking that we stay together forever and ever. This triggered some fear for me. Still I'm holding on to the idea that this will not be forever, that there will be my 'man on a white charger.' Also, have been thinking about the past more too, romanticizing my relationship with Jim."

C: Is that Jim Haedt? No.

"In many ways we were real close and slow. However he says he is satisfied where he is at. He doesn't call me. So that is what I must look at, not 'how good it was.' Seems that if I could really get that we, the four of us, are going to be together forever, then everything would be easier."

F: Forever is not now. Mary and she were really doing the same thing.

C: Yeah. Well yeah. Both avoiding like the moment of being together. And Mary is pushing it out into the future so that they can say that, they don't have to take responsibility for things cause they're always going to be together forever. And once they've said it, o.k. they can just let it slide. Yeah.

"After we all said what we wanted, Anne started crying, and Mary and I held her. Willie sat back, but was touching her. See more and more how Willie excludes himself, separates himself from people. I often get the feeling that he feels above us all. I used to be that way too. Sure doesn't feel good. I could never have fun.

Next, Frank said we would do one more Witness, then do Pairing. We all laid down. I didn't want to look at Frank because I didn't want to be next. Ha! It didn't work!"

F: Hey, I am psychic.

C: My god ...

"I was next, and I didn't know what to do. I had an idea from a few weeks ago about having everyone take off their clothes, lie down next to each other in a row, and have one person roll, move, slide, slither across everyone. It seemed too simple, and I wasn't sure it would even work."

F: (making sounds)

C: That "too simple" thing.

"I had so much doubt about doing it, but I couldn't think of anything else to do. Originally I felt it would be something we all would be involved in and would be an exercise in trusting and melting and letting go. I decided to go ahead.

When everyone layed down nude, next to each other, it was beautiful. I really wished I had a camera. Frank commented on what a good picture it would make too. This got my spirits up, and a lot of my doubt vanished. Nina started. I felt like it needed more excitement, so I started someone else from the other side. It worked well. People laughed, especially when it came time to cross over each other. Brought up some embarrassment. After everyone was dressed again, I got a lot of good feedback. Mostly that all of the witnessing lately had been more individual and scattered. This brought us all back together again. I enjoyed it a lot. Still was surprised everyone liked it so much. My self-doubt sure seems deep.

Lastly, we did Pairing. I was with Susan, which was great because we have been wanting to spend time together. We went to House of Pancakes. We went through some indecision about where to go, which was uncomfortable. She did most of the talking. Mostly giving me advice, which started me into my shit. Mostly what I got from our conversation was hearing about how Susan, Patrick and David relate."

F: (giggling)

C: "Made me feel a lot better!"

"Gave me some insights into our commitment. They sure are different. They seem to have a lot of problems with being romantic. I had this come up with Willie, and sometimes Mary. The line between being romantic and close is pretty confusing to me."

C: That's neat how the pairing was like a mirror too and stuff ...

"Some of the feelings that came up with Susan were: not feeling as good as her (she is able to verbalize well), feeling that I am 'out there' like she is, etc.. Yuck. All this stuff comes up when I don't ask for what I need. It happens so fast, though, and I am so used to letting things 'slide'."

"May 16.

I was a little scared on the way. At least I wasn't worrying about what I had to do, as I had done my Witnessing last week. Although, as I think about it now, it's all the same. The feeling of being scared because of the unknown is no better than worrying about what I'm going to do for my Witnessing, etc..

The workshop began with Doug's Witness. The last one. We layed on the floor and nothing seemed to be happening. Then I felt him roll next to me. He was there for a minute, then rolled on top of me. At first it felt good, then I started having a hard time breathing. Fear? It felt like I couldn't get enough breath."

C: (cracking up) Maybe he was sitting on your lungs ...

"Also I was afraid that he would feel that I was scared. I guess basically the fear comes from not wanting people to reject me. Anyway, at this point I just wanted him to leave. I even had impulses to push him off because I felt so uncomfortable. I remember having the same difficulty, only not so strongly, when Nina layed on top of me at one earlier workshop. Feels a little like claustrophobia. Ha. Anyway, I don't know if I felt Doug much because of all of the stuff that was going on with me.

Next we began an exercise that Frank said he thought up on the way to the workshop. We were supposed to arrange people in a sculpture according to the pattern of relationships we see inside or outside of the workshop. Again, I got that gripping feeling in my stomach, afraid I won't know what to do. Howard was first. His karma for coming in late, Frank said. Howard thought for a few minutes, and then arranged Nina, Jo, Linda and Viara in a group. Then Mary and I together, with Willie going around the outside. He had Anne running around us, kissing us, laughing, hysterically at times, being very frantic. This was really uncomfortable to me, and made me feel a little crazy. He then had her slow down. She weaseled her way in between Mary and I, and we just hugged each other. This felt nice. Howard had David running from group to group, picking people out and doing some kind of movement. I wasn't exactly sure what, though. I don't think Howard was sure what he was doing. Somewhere in here, Frank told Howard he wasn't taking enough

control, or being specific enough. The whole first part felt confusing and spaced out. I was really restless. Especially when he was describing to Nina, Jo, V.R. and Linda what they were supposed to do. I think Frank stopped him at this point. David and I gave him feedback to give him more of an idea of what he was doing. He started over and it worked out o.k..

He had Anne laughing constantly. This made me feel crazy for a while. Sometimes I would laugh too. It was catching. Next we did David's. I didn't like what he did. Mary and I and Anne were going around Willie saying 'dum-de-dum' etc.. It felt pretty disconnected from what is happening in our relationship. What David was doing seemed scattered and real fast. He was telling a fairy tale during this, and turned out the lights. A little bit too sensational for me. Frank stopped him and told him that he was doing ..."

[11/95 #5]

“After the workshop ended, I was aware of David, watching to see if he would say anything to me about getting together with me. I chose to sit back and not make any moves, because I had been doing all of the ‘work’ lately. And he had said in an earlier workshop, as part of his Witness, that he wanted to be closer. He didn’t make any contact with me, and it hurt me and brought up my shit.”

C: Her shit. She’s got a lot of shit.

F: Prove that you want me, fucker.

C: Prove that you want me, fucker. Right ...

“Right after this, I was sitting across from Nina, and Mary came up and said she wanted to go with Nina the next day. I was watching this as if a movie, totally identified with feelings that I was not good enough, left out, that Mary was going to take Nina away, etc., etc.. I mean these feelings were really strong. I felt like pushing them away and walking out. Very angry and hurt. I knew this was only shit, and didn’t want to get into, was trying to drop it, so I didn’t say anything to Nina at the time. I pretty much pretended that everything was o.k.. On the way out to the car, Mary asked me what was happening. I told her briefly and said I didn’t want to get into it. My body was reacting, though, and all the way back I was angry and quiet, but wanting to explode. The next night it all came out in a very heavy interaction with Anne, Mary and Willie.”

“May 30.

I felt withdrawn and out of touch going into the workshop. Willie, Anne, Mary and I had a lot of tension going on between us.”

C: Where have I heard this before?

F: See why, after (thing) I turned to art?

C: I didn’t catch, after what you turned to art?

F: After listening ...

C: ... to that? To that stuff, you turned to art? (F - yeess)

F: Again.

C: Yeah.

F: Boring.

C: Yeah. Yeah.

F: Because in reality, there were no problems.

C: Right. Right. Right, I get that feeling when I'm reading this, you know, that she created the problems by just thinking ...

F: To have something to do.

C: Yeah. Or almost like, I don't know, I mean it almost seems like that's how she thinks relationships are, or something.

F: Deep.

C: Deep? Tension. Conflict. Yeah. Drama. Yeah.

F: Rather than just living.

C: Yeah.

“Earlier in the day we had spent hours arguing over where we were going to move.”

C: Oh, this is a transcript of ... we already read this. We read this already. ... I don't know if I'm going to be able to read this one ...

“May 23rd.”

C: Do you think this is Debbie? Can you tell from the writing?

“David started off. He had me sit at Frank's feet with my head on his lap. V.R. and Linda wrapped around each other, lying on the floor. Nina sitting on a chair to Frank's left.”

C: Debbie?

“Bob standing a little behind Frank and Nina. Susan splayed out between himself and Dixie, Willie, Anne and Mary. Dixie, Anne, Mary standing together holding on to Willie, pulling away. Howard crouching by the door, facing us, but one hand on the handle. Doug and Joey staring at each other. After he arranged us, he produced two long balls of fine string, with which he proceeded to tie around and around couples and groups. Some strings connected to everyone, some to some, some going back and forth. I must point out that the string was cut and knotted in some places, and the string connecting Howard and the group ended a quarter away on the floor.”

C: Oh my god, that's such a neat thing. That's the sculpture, right?

“Felt it was a great expression of what's going on. Went on to do more sculptures in which most portrayed the same people doing similar actions.”

“24-hour workshop.

Began the workshop without any hitches, i.e. everyone turned up. Went straight into Demanding, Doug in the center, as this was where we left off. On the last Sunday workshop, V.R.'s demand of Doug was that he should think up two tasks in which he would be risking himself using some, or all of us. He decided after much time went by, that he could go to each person and say what he didn't like about that person. But getting him to actually do that took the first seven or eight hours of pushing him beyond the freak-out point where he was for all that time. There were times when we were all silent, but focused on him, waiting. These were times when we were mirroring and mimicking him. Doug finally was able to go around to each person and say what he didn't like about that person without waiting for himself to doubt what he was saying. For the second part of Viara's demand, Doug said he would like to have two people take off their clothes and lie down on the floor and he would like to explore their bodies. He chose Patrick and Joey. That was fine, but V.R. reminded him that he would have to be risking himself with them. For a long time with Pat he was just safe, touching Pat's head and chest and legs, running his hands over his body. Many times V.R. said she felt he was not really risking himself. Finally Doug put his head in Pat's crotch and just shook his head, making a funny noise. Then, on to Joey, where it began all over again, with Doug holding her and just doing normal safe things. After a long, long time, he finally just rolled with Joey over and over in a really soft way."

F: Amazing how people make it hard.

C: Yeah. Yeah.

"Viara was satisfied that her demands were met. I think at this point we had breakfast. Each person had a demand to make of Doug. Susan demanded that everyone make contact with Doug by their tongue. I demanded that V.R. mirror Doug, first of all, and then go around to each person and break a taboo with them. By this time Doug felt a lot better and was able to fall into my demand and have fun with it. He did things like pick his nose and wipe it on someone, spit on someone, look up someone's shirt, etc., etc.. Your usual breaking taboo-type stuff. Linda demanded that we form two lines with Doug crawling around on his hands and knees trying to get out. The lines were swaying to and fro gently and not letting Doug ooze out between any leg and knee spaces. Oh yes, Doug had his eyes closed. The lines alternated, saying 'trust us' and 'we need you, Doug.' It was a great demand just because it pulled everyone even more together and the feeling was very gentle between us. Dixie demanded that Doug do a dance to express where his relationship was with each person. ?? Bob demanded that Doug make a sculpture expressing the relationships in the group, and then have him go to each person to ask if each person would be willing to get closer to him. Frank demanded that Pat show Doug how to be a male mannequin. It turned out to be Pat's difficult time, and at one point, refused to go on with it, but then got back into it. The second part of Frank's demand was that Pat and Doug should model all our clothes, as in a fashion parade at which I was the [can't read]. Once again, Doug fell right into it and had fun with it. At one point, he came out in just a leotard. And another time dressed up in just a shirt. Pat found it humiliating and could not get into it, or just make an ass of himself. His image is too cool to blow. David had Doug dance with Dixie being his shadow. Anne, Willie. Pat demanded physical closeness with Doug and he layed down and held each other for a while. Pat looked physically uncomfortable and tense. Doug's turn in the center came to an end, and Pat was next.

Frank demanded that Pat dance with Susan and totally follow her, and then the same with David. Pat was angry, and after a few minutes of trying to do it, but not completely falling into Susan, he sat down and refused to go on with it. He was very stubborn for a long time, but suddenly said o.k. and did it.

On the whole, during this 24-hour workshop, there was a strong feeling of gentleness and openness toward each other. For example, there was not the grouping that has been there up to this time, like D,M,W & A. V.R. & L. J,N & F & B. J & D. D & J. Anyone could put his or her head in anyone's lap during the demanding exercise, or three and four people could be leaning on each other or holding each other, yet the focus most of the time was still on what was happening in the center of the circle. If anyone drifted off to sleep, we could get everyone to sit up and get back into focusing on what was happening. Just a good group unity and supportiveness."

C: Surprisingly void of negative comments. ... This is more of Debbie:

"July 11.

Patrick did not turn up."

C: We read Patrick's diary. It's funny, he was saying how stubborn he was, and then he said how he didn't show up, and then he ...

"Susan goes center circle for Demanding. V.R. demands of her first. Her demand was that Susan be a famous stripper in the night club Le Twat, at which all of us were the audience. V.R. chose Joey to be a nude comedienne as the second act. The first act being Bob, who was to sing songs and warm up the audience."

F: He f -

C: He froze up? (F - yes)

"Bob got into it for a few minutes, stopped when he thought it was enough. V.R. said she wanted the audience warming up to be maintained. Bob began to get indignant because he felt he'd done it. But it was Viara's demand, and she had to be satisfied. For the next two and a half hours,"

F: See?!

"We tried to get Bob to get back in to the fun of it, as he was doing at the very beginning, but he got more cut off and angry. He was just not willing to follow V.R. and give in. He felt satisfied he'd done it. At the very end, he pulled himself out of the reaction and did. After another 30 seconds of singing, V.R. signaled Act #2, Joey."

C: Wow, 2 and 1/2 hours and then, 30 seconds. "Alright, I'm satisfied." Yeah, cause, yeah, that's all it took, but, yeah ...

“She was great, but at times got scared and didn’t quite know what to do. And then Act #3 came on. Susan was great as the stripper, dancing, jumping, kicking her legs. V.R. was satisfied.”

“July 18.

Patrick back in workshop. Patrick back in the circle for continuation of demand. First off, Frank had Pat go to each person and make a commitment to be at each workshop ‘til we finish. Linda demanded Pat to be as honest as he could, and tell us why he decided not to come to the workshop. And then, what made him change his mind? Pat has a very nervous laugh, which he uses at every possible moment. Linda kept demanding that he stop laughing during the time he was talking. Everyone got on to him about his laugh. The main reason he would not come was that he did not have a committed relationship with anyone at all. So why bother? We said, what about us? Did we say that?

Bob demanded that Pat choose any two people, go to them and get something that he needed from them, right then, and not to leave ‘til he got what he wanted. First of all, he went to Nina and said he wanted her to be soft with him. He eventually got around to saying that he wanted to hold her, but was reluctant to be specific. They lay down and held each other until Pat was satisfied. The second person he went to was Susan, with whom Pat wanted the same thing again. Only he met with the same problems of not being specific.”

F: You would think after he ...

C: ... did it the first time? C’mon Pat.

“The second part of the demand was that Pat go to David and do the same as with Nina and Susan. Through the whole of Bob’s demand, Pat went in and out of his giggly, spacy thing, to a directness. Bob was continually asking him to stop his laughing. Frank demanded that Pat perform a marriage ceremony between David and Susan, and all the rest of us would be the audience in the church. In Pat’s ceremony, he was to express how he felt about their marriage, to talk about the undercurrents there between the three of them during the last days of their relationship. Once again, the main thing Frank had to demand of Pat was to not laugh at all, and to take it seriously. For the first twenty minutes of Frank’s demand, Pat skirted around the issue, facing David and Susan’s marriage commitment, and what it meant. For the last ten to fifteen minutes it was a lot better because Pat was expressing a lot of things he was feeling in a lot clearer way. He went for the longest time without laughing! Except for his last sentence, after which he did laugh, which seemed to un-[can’t read] all the positive things he said. We all demanded, when that happened, that he not laugh like that during the rest of the workshop.”

F: Want to see ...?

C: Is that the slide show? Yeah. Beep!

L: Slide show. I’ve been listening. I’ve been listening to the diaries. I don’t know, most of the time, who it is. Sometimes I know.

C: That last one was Debbie.

L: Oh.

C: She's not saying anything weird about people ... which is different.

F: Dixie ...

L: What about Dixie, her diary?

C: Oh man.

L: Which one was hers?

C: Let's see, she was the one -- well she's talking all about, you know, how ... she's always talking about how messed up her relationship with Anne, Willie and Mary is, you know. And how she comes to every workshop saying, "God, I felt a lot of tension, and felt real bad because me and Anne and Willie and Mary have been fighting" about this or that. But she, like goes from one sentence saying how great the workshop was, to saying, "Well I didn't really get much out of it." You know, and then saying, "Boy, I laughed a lot! I don't usually do that." Then saying, you know ...

L: Oh man ...

C: And then, you know, we were talking about how people translate what Frank says, or like Reed, in their own way, you know. And so like, here she's talking about how she just loved the Reed class, and she talked about these things from Reed, about, you know, really seeing her relationship with everyone as -- oh no, that was later, that was later ... Well, just about, what was it, like needing to be open and vulnerable with people and stuff like that. And then the next sentence she's like, "Basically I'm alone. It's just me." You know ...

L: Oh man.

F: And they were the first ...

C: ... oh, group session.

L: Wow ...

C: Yeah, they talk about, she talks about the group session, was just great. I mean she really ...

F: She said, "Gee, we ...

C: "... should come every week, and do a group session."

L: Ohhh, I heard that. I heard that. Yeah. Wow ... wowee

C: This is the point where she goes:

(reads passage)

“Another point: hiding is a constant dull pain ...
... There is only me. I am all alone. It’s o.k. to be me.”

F: What?

L: How did she get from one place to the other? Wow. Wow ... It could be just like a total misunderstanding of what things mean. Like what vulnerable means. You know, she might not grasp what it means. Like she’s coming from a place of like -- I mean, I don’t know -- but what I’m thinking is that ... I don’t even think I can grab hold of it enough to say it, but ...

C: It does seem like she doesn’t ...

L: She doesn’t understand.

C: ... get it.

L: She doesn’t understand what vulnerable means, and she doesn’t understand that the basic premise of vulnerability is that people are connected. You know, I mean really that’s, you know -- if you don’t feel that things are all connected, why be vulnerable? In a way, you know? And so she’s still coming from this place of -- she doesn’t get it. So like “I’m alone”, and so it’s almost like that nurturing thing that people do that are in to feeling like, you know they’ve got to kind of look after themselves or something. “I’m o.k.. I’m me.” That’s coming from a basic premise that everything’s disconnected and you have to kind of take care of yourself. So she doesn’t somehow understand, her mind isn’t, doesn’t have enough elasticity to kind of grasp everything and put it all together, so it all kind of exists in separate little things.

C: Here’s another part. She says:

“I enjoyed Frank’s demand a lot, the modeling. It was funny. Also Nina’s, where Doug ... I really laughed hard, which I hardly ever do. I don’t think I got that much out of it, looking back.”

L: Oh no ...

C: Oh! And then the next sentence is: “I learned about pushing people though.”

L: Oh ... she seems like some classic shrink character profile. You know, somebody who won’t let herself, you know, have good things happen to her, won’t accept, has to void out every positive thing. You know, you see it like on TV and read it in textbooks all the time. That’s how she seems like she is ...

C: She’s the voider.

L: Yeah. “You won’t let yourself have a good relationship.” Yeah, you hear like somebody saying that to her.

C: “I know. God ...”

L: Alright. Yeah, yeah, yeah. Wowee. How entertaining, huh?

C: Yeah.

L: So just shift your chair back there so you get to where you feel comfortable.

C: Should we leave the tape on?

L: You might be chatting. I don’t think there’s any sound to this. It’s just the visual thing.

C: Should I? Yeah.

F: You may have to freeze it.

L: Want me to show him how to do it? O.k.

(Linda sets everything up)

L: That was a Christmas tape we sent to the Macantees. That’s Mary, Mary who lived with us. Mary and Nina. This tape is a riot, by the way. This is the tape I made for the Mac -- you wanna see it?

C: That’s Mary?

L: It’s about twenty minutes. It’s me voicing over, walking through our lives. You wanna see it?

C: Oh wow ...

L: It’s pretty trippy. It’s pretty trippy. That was the -- remember when Nina and I dressed up and did the aerobics thing -- that’s on there. And I show you -- I mean it’s pretty -- I can see why they freaked out. I made this for my family and sent it to them as a Christmas tape. Totally oblivious to the fact that it would freak them out, you know. “Well, this is what we’re doing.”

C: Yeah.

L: I show you with sessions. Remember the seminarian that used to live next door? I show that. I show Green Beret. I show that thing with Diane and Jim doing Spurt and Diane around the house where she makes that parfait thing ... and there’s some other ...

(Tape starts. Linda describing remote to Corey.)

AUDIO:

“And then here’s Sabina, who is our friend, and she’s entering Roma, which is her favorite coffee place.”

(Everyone cracks up.)

“And behind her ... I’m sitting and I’ll get clearer in the next shot. See my arm right there? That’s me. And there’s Frank and there’s his coffee. That’s what we do every day, is go there for coffee. Meanwhile ...

Now here I am showing Mary how to cook, but since we don’t have sound for this, here’s Diane telling us about her favorite recipe.

Diane: Just happen to have the ingredients here. It’ll only take me a few minutes to whip this up. Well, I’ll tell you, I’m ready for a ... Let me get out my little parfait glasses and do it right. Still finishing your lunch, huh, Spurt? He finishes his lunch all afternoon. Well, as you might have noticed, I have my Halloween decorations up around the house. It is that time of the year, it’s only a couple more weeks, right? Anyway, I’ll fix you a little Halloween treat here O.K.? Are you really hungry, Frank? Are you really, really hungry? Come on, Frank! Frank’s had my wiener snacks before. Anyway, this is a little Halloween ... candy corn here. You like it? Candy corn in the bottom of the glass. That’s the dessert because you’ll get to them ... before you get to your little dessert holiday cup, and then ... Spurt, you wanna open that? Thanks. Spurt’s really handy around the kitchen. I like having him around. It’s kind of a steadying influence when things go wrong. Oh, and meanwhile, I’ll whip up those little mashed potatoes. I use these instant whenever I can because they’re just so much quicker and ... bother with peeling the potatoes and boiling the water and all that. Anyway, I’ll just throw in a little hot water here.

Spurt: You want me to ...?

Diane: Oh, Frank, I can tell you’re just salivating.

Spurt: You want ...?

Diane: Yeah, you can put a few in there ... add your water and mix them up. Just like that. How do you like that Linda? Cute, huh?

Linda: Yeah.

(Everyone laughs)

Diane: O.K., throw those in. Look how the colors are ... layered colors. And can you believe it, it’s taking so little time. That’s what I love about it, you know ... all my other little household chores. Spurt ... I think those dogs are ready. You wanna check them?

Spurt: Yup, they're ready.

Diane: This ... is the coup d'état. Throw it right in the blender, honey ... ground wieners ... tube steak ...

(Sounds of a blender)

Spurt: (Unintelligible)

Diane: Oh, sure, yeah ... forgive me. (Asks Frank something) Yeah, he said yeah ... O.K., throw it in there. Look, the texture is emerging. Wonderful. Just great. Frank, I ... drooling over there ... and then put a little holiday touch if you stick a little decoration on top ... little kitty cat ... there you go. Now you're all set. Now, I'll whip another one up for Linda, O.K.?

(Linda continues narration on tape) ... ramp out of our house. And here's Frank's studio. Used to be our garage. And there's the window that Nina had put in our garage so that Frank could ... So here's Frank in his studio talking with the guy Jim that lives next door. He's one of the ministry students that live next door and have their all night parties. And this is Frank in the studio. There's our apple tree. There's the peas that Bob planted. Lima beans, I mean. Down the path along the side of our house. See, there's our house. Here's the front of our house. And this is Nina's garden. There's Ray and Ki-Lin pulling up, posing for the pictures.

Ray: Don't focus!

Linda: No ... so they get a good, clear view.

Nina: Well, it's unique feature is that it has a kind of open ventilation ...

Linda: (Laughs) Oh, I'll zoom in on that. That's great.

Nina: I'd say that's its main feature, except for the, um, the taillights are also very unique.

Linda: 'Cause they are ... missing?

Nina: Yeah. Well, and also those little parking lights in the front.

Linda: Now even though our other car isn't here, it looks exactly the same.

(Sounds of kids)

Linda: Well, here's Koala and Michael. Koala is the red-headed boy. He's Debbie's son, he lives here with us, and Michael is his buddy, and here they are doing their favorite pastime. (To kids) Quit showing your muscles.

... pictures. It's the exact same shots. When I took those photographs and you were standing here cooking.

Nina: ...camera shot. (Laughs)

Linda: Don't you have anything to say?

Nina: You caught me at one moment where I'm speechless. (Laughs)

Linda: The only time. (Laughs)

Nina: The only time. (Laughs)

Bob: Am I on film?

Linda: Yes.

Bob: This is Bob arriving home from work.

Linda: That's right. (Laughs) Doing his normal routine. I've already shot Koala and Michael doing what they do best.

Bob: Which is ...?

Linda: Playing Pac-Man.

Bob: Oh, of course.

Linda: ... losing your wallet? Nina just lost her wallet! Oh no!

Nina: Oh God, I'm going to have to call the bank again and close my account!

Bob: Zoom in on the wallet.

Linda: O.K., where's the wallet, the lost wallet?

Nina: I found it.

Linda: Oh, there it is!

Nina: Thank God! I'm telling you, I would have been heartbroken if I would have lost this again.

Bob: This is unusual ...

Nina: I just would ..."

F: Bob got mad.

C: He got mad?

(Linda continues narration on tape) “Here’s Bob’s model airplanes that he made. We have them hanging all over the house. Here’s his favorite war picture which he bought and framed. Another model airplane. Bob has just learned to fly a plane.”

(Song-Ballad of the Green Berets performed in the OBR)

C: Is that Mary? (F - yes)

F: Amy, Bob ...

C: Let’s see where they are.

F: Mariah on the drums.

C: Oh wow.

F: A TV show did this edit.

C: Oh, they did this edit between this and the ...? (F - yes) Wow. Did they do it to put on their show? (F - yes)

F: They did a show on ...

C: ... on you? (F - yes) Oh, wow. And this was part of it? Do you have that show?

F: I am not sure.

C: Wow.

F: Video West.

C: Was that the show? The TV show? (F - yes)

(Song continues)

C: Is that Amy playing something? Is she playing guitar or something? (F - yes)

F: And Bob.

C: That’s Steve, right? On the bass?

F: Tracy on keyboards.

C: Did you just see her? (F - yes) Oh, I see ...

(Song ends. Tape continues)

“Bob: ... is ... over Christmas holiday is go up in the plane when we take Frank up and you can take the camera, see ...

Linda: Oh, yeah.

Bob: ... and you can shoot a lot of footage of Berkeley and stuff around. We can figure out ahead of time what we want to do. And I'll come back and edit in a lot of Corsair's crashes and stuff like that and send it to them and see them ...

Linda: Oh, what a great idea!

Nina: Oh, they'd love that.

Bob: 'Now we're going to drop down a little bit lower, just get a view of the house,' and then we can show Stukkas going ... (makes crashing plane sounds)

(Everyone laughs)

...

Linda: Andddd, let's see, there's Frank. And there's Frank's painting!

(Frank making sounds)

Linda: You probably can't help but admire it. One of many paintings. Ooope, there's the -- oope! Wait, Frank, is there another one? Yes, there is another one. There she is. See the red hair? There's her face. Annnd, here comes yet another one! There she is. See her white eyes? She has a vest on.

...

(Frank says something)

Linda: What was that, Frank?

(Frank repeats it)

Linda: You love Ed? And Charlotte. Oh.

...

Linda: Well, here I am at the computer. And I don't know what I'm doing. I must be setting it up. Oh, I must be setting it up for Frank. Right, here comes Frank, wheeling him up to the computer, having trouble doing it, bashing into the wall. Oope, bash.

Linda: And here's Frank at the computer. He looks like he's working on his titles for the movie ...

Is that all? Keep going? O.k., let's see, there's Debbie's easel, and there's Frank's board. And there's all Nina's yarns, that she uses to knit her sweaters. Ooope! There's material that I'm"

C: Did she say Nina's yarns?

F: Nina and Sabina had a sweater company. High class.

C: Like real nice stuff?

F: And one rich woman bought ...

C: ... them, most of them? Wow. Wow.

F: A story: One time a high-class gallery had a show of ...

C: ... of their sweaters?

F: And they wanted me and Linda and Mary to come to ...

C: ... the show.

F: It was over a high-class antique ...

C: ... store?

F: You had ...

C: ... to go through to get there?

F: And up ...

C: stairs ...

F: So, Linda held me as Mary brought the chair up. I jerked my arm ...

C: And you crashed the ... (they start giggling) ... you knocked over the stuff at the antique store?

F: A wall.

C: A wall of -- (Frank cracks up) -- of Ming vases ... (both cracking up) ... from the ninth century.

F: We never made it ...

C: You never made it up the stairs.

F: The store owner kept saying, "Just go."

C: Just go? Well, you wanna look! And you're ... oh man.

AUDIO:

"Debbie: Watch the girl ... watch the girl keep the things on the table. (laughs)
Watch the girl play commercial artist.

Linda: O.k., so here's Debbie working on a little surprise. There she is, in our living room. This is the artist at work."

F: When she went back to school ...

C: To do art? To do commercial art?

F: Painting. After years of me not letting her ...

C: ... go to school for paint-

F: To paint.

C: After years of you not letting her paint?

F: Because she always got trip-

C: Tripped out about it? So you didn't want her to do it cause she got tripped out about it. And now she's doing it.

F: After she decided clothes were not important.

C: Like they weren't art? (F - yes) Oh boy ...

AUDIO:

"Linda: And, uh, let's see, there's Nina's knitting machine -- see I'm getting Debbie at all the different angles, and showing her all the different angles. Actually I'm leaving the room I think. No, there she is, working at her table. This is the far away angle. (laughs)
Frank wants me to keep talking, about what I don't know. Oh, here I am! O.k., here I am. This is the camera-person at work, in the mirror. See? Notice I'm cross-eyed? There you go. Cross-eyed. (laughs) I'm getting a shot of my sneakers, my Star-Wars sneakers. There's my Star-Wars sneakers. See? STAR WARS. (Frank laughing in the background) I did close-ups of my Star-Wars sneakers!

(Disco music)

Linda: This isn't what we do the - Is it? Is it?

Nina: Yeah, this is what we did yesterday.

Linda: This is the beginning one, though. Close enough. ... And see what you look like after you aerobic- (cracks up, Nina cracks up)

(Disco music)"

F: I don't know why they freaked out ...

C: ... when they saw this? I know!

“(Disco music)

Linda: Well here is Frank, in Koala's bedroom, talking with the other guy T.J.. He's another ministry student that lives next ...

TJ: ... I like your suggestion, what would happen if we all say we may be ... But yeah, I'll check back with you about a time that would be good for me. I'm kind of in the midst of finals right now, so I've got to get to this class.

F: After ...

TJ: After the finals -- yeah, yeah I'll have some more time. I'm going to be gone a couple of weeks at Christmas time. Then after I get back, from then too. But I'll check with you before that, o.k.? Allright ...

Linda: T.J. saying goodbye to Frank. There he goes. And here's Aysa, Koala's friend, lives around the corner. There's Koala. Now, Koala's introducing to Aysa his girlfriend. There's his girlfriend. And that's really Ki-Lin in drag. Ki-Lin's the little boy that used to live here with us, and he's up for a visit, and we got him dressed up as a girl. And he's kind of a ham, so as soon he knew we were getting ..."

F: Why?

C: Why are they dressing him up as a girl?

F: Why did they freak out?

C: I don't know ... I can't see why ...

) “Linda: And this here is from Frank to Tommy. (chaotic movie soundtrack plays ...)

voice: God rest you merry doo doo doo duh doo doo doo doo doo! Remember doo, doo, doo (cracks up)

voice: Merry Christmas, Shasha, Ed, Charlotte, Tommy, Stacy, Donna, Debbie, Michael ...

Linda: Little Ed.”

C: That’s Debbie on the right. That’s Mary! On the right. They both had short hair, right? That was Debbie before, at the desk though. Yeah. Yeah, yeah, yeah.

“Mary: All of you, Merry Merry Christmas.

Nina: And the dog ...

Mary: And the dog Max.

Frank: (making sounds) Max bite Ed.

Mary: (laughing) Hey, Get’em Max!

voice: Bite him, Max!”

(LOOKING AT SLIDE SHOW)

F: Jackie and Mariah, Steve Hoffman.

C: Who’s the other one? There’s Mary, Mariah, Steve ...

F: Jackie. Oh, Jackie, Mary. No, Jackie, Mariah ...

“Mary: How did those get on there?

Linda: It’s on the screen.”

F: From first contest.

C: Wow ...

“Linda: Wow ...”

F: Nina, Diane in L.A.

C: In L.A.? Really?

F: And Jo.

C: That's Diane, huh? Wow wow.

F: From the diary ...

C: ... to that. I know.

F: And ...

C: ... back again! Wow ...

AUDIO:

“voice: Oh wow

voice in background: Oh, that's us!

voice: That's really neat. I like that a lot. ...”

F: Anne who came to “No Tongue”.

C: Did I meet her? Or, you're just reminding me that she -- yeah. This is not the Anne of Mary, Ann, Willy and Dixie?

F: No. Who married a killer in prison.

C: Oh yeah ...

(Watching slide show)

C: Were those beer cans? That was the beer cans hanging from her?

F: From Meb.

C: Oh yeah! Right! Wait, is the beer cans from Meb, or is this from Meb? The beer-cans, yeah.

F: The dog --

C: Scott Fickes. Scott. Scott. They were saying it. The guy who did the process. Yeah.

F: This is from ...

C: Oh this is from that process? Oh wow ...

(see more photos)

C: Wait, he wasn't the guy you had dressed -- was he this guy you had dress up and he walked in front of you? No, that was Smotherman. Right, yeah.

F: But I did it a lot. (Photos) Diane and Misha.

C: That's Misha? He was X-Ray Ted, right, right. So this was probably from the first, the first one? (F - yes) These are so neat.

(photo - Diane)

F: People thought she was a transvestite for years.

C: They thought it was a man dressed up as a woman? Wow ...

...

C: Who's in there? That's Nina, right? And Linda?

F: And Flo.

C: On the left, huh?

F: Jo.

C: Right next to her?

F: Diane.

C: Back there? And then Nina, and then, DEBBIE?

F: I rest ...

C: ... my case.

...

C: Wow ... glamor puss, doll baby ...

F: Look postering ...

[11/95 #6]

(SLIDE SHOW)

C: Postering.

F: Fa -

C: Fast-forward?

F: Mary.

C: That's Mary. These are such great pictures!

...

C: Who was that again?

F: Jo.

...

F: Steve.

C: Oh God! Wow ...

...

C: That's Nina.

F: Jo ...

C: ... in the middle. And on the left is ...

F: And their sewer, before Bare Risk.

C: Right. Wow.

F: They were the stage-hands.

“Linda: This is black-mail material right here.”

C: Is this Steve? (F - yes) Oh, is this his dinner?

F: Anne.

C: What's she doing there?

F: Phone sex. Before it was a fad. In OBR.

C: Was she actually on the phone with somebody? Or it was an act. Yeah.

...

C: Is that Diane?

F: Mariah as Jesus.

...

C: Is that Sab-? No, it's Flo? (F - NO, cracking up) Oh. (cracks up) It's Debbie. Yeah. What am I thinking? She never looks anything but like that in photographs. "Hey, watch out, your face might stay that way, might stick that way!"

F: Wonder why I did not let her in ...

C: Let her in what?

F: To OBR.

C: Oh, I didn't know that. But, yeah.

...

C: That's Nina. Is that Diane? (laughs)

F: Postering.

C: Wow.

...

"Linda: Hi Deb.

(Debbie walks in)"

(F making sounds)

F: You get the ...

C: ... feeling.

...

C: Is that Koala? Oh wow ... Oh wow ...

F: And Ki-Lin.

...

F: Joey.

C: Joey on the right? And Nina.

...

“Nina: They’re not in any kind of order or anything.

Mary: What’d you guys just take a tray or something?

Debbie: Yeah, is it o.k. if we pull them out from different places, then? We won’t mess up your order?

Nina: Well, it doesn’t have any order anyway.”

F: See, she even ...

C: ... wants to get in on this thing ... yeah. She wants to get in and fuck around!

...

C: Amy! God, these are such good photographs.

F: Mary was ...

C: ... was doing it?

...

C: Sabina! Wow!

F: From this to ...

C: I know, that’s why I’m like ...!

...

C: Oh wow ...

F: Ki-Lin. ... Fa-

C: Fast-forward?

...

C: Who is that?

F: Mi-

C: Oh, Misha! And Diane.

...

C: Sabina. No?

F: Ma-

C: No, but the photo is of ... Mary? That's Mary?

...

C: O.k., so that's Nina, Amy and Sabina.

...

C: Nina ... Mary ... Joey ... Mary ... There's Sabina ... Amy ...

...

C: Who were the two there?

F: Mariah and Steve.

C: Steve?

F: Hoffman.

C: When I saw that, I thought it might have been you, doing it.

F: I was not ...

C: ... in it?

...

C: Oh wow ...

F: Sabina, Katrine, Linda.

C: Who's getting eaten?

F: Linda.

C: Wow ...

...

C: Oh gross!

...

F: At the Art Institute. We were drumming for the OBR.

C: You were what for the OBR? Drumming?

L: (from the other room) Drumming business.

C: Oh!

F: We did her punk on roller skates, where she attacks me, but the (cracks up)
students believe ...

C: ... that she's really attacking- Oh they really thought she was! (both crack up)
Wait, who is it?

F: M-

C: Mariah. Let's see the whole ...

...

F: Me and Mariah.

C: The Glitter Act, yeah.

...

C: Mariah?

F: In the audience.

C: Is that where she had the big hairy ... pussy?

F: Punk.

C: She's the punk. This is where she goes out in the audience, she's a punk?

F: On r-

C: Roller skates! Ohhh, she's just going up to people ... oh man!

...

F: To be continued.

C: Oh wow ... Linda!

L: (from other room) Did you call?

C: Yeah ... Boy, it's so amazing to look at those pictures, and like, you know, to tie all these diaries and stuff like that, and all the stories to it. But also, just those pictures of them then. Cause I've seen most of them. Well, not Nina or Debbie, but like Amy and Joey. I've met Joey. And Diane and Steve and ...

L: (coming in) Pretty intense, huh?

F: To ...

C: To be continued.

L: Yeah, yeah.

C: I stopped it where we were.

L: I won't rewind it then. I'll just leave it. Yeah. I kept peeking, you know, just to see what the pictures were of.

F: And when Debbie ...

L: ... came into the room? Yeah, yeah.

C: She's ...

L: I heard her talking about the project she's doing, and wanting to get into the slides.

C: She started saying, "So, what are you guys doing? Like, what, can we just start mixing them up? Are you guys having a special order? Can I start taking them out and putting 'em ..."

L: Yeah, and I heard the way Mary's voice changed when she was talking to Debbie, and that's the way it was all the time because there was something about it that didn't feel right, but you couldn't quite put your finger on it, but you knew that it, you just, you know, you didn't want to kind of help whatever she was doing, even though you didn't know why.

C: Yeah. Someone told her, "You know, we're just looking at the slides. No words."

L: Uh huh.

C: “Shut up.” All the pictures of her, she’s like this: (makes face)

L: It’s neat seeing the pictures of things you’ve been talking about, huh?

F & C: Yeah!

L: How about that Christmas tape? Can you believe we sent it to them - I kept hearing you saying, “And why did they freak out?”

(all laughing)

L: The aerobics thing, we all got dressed up for that, tried to get outfits on that looked like the tape, you know ... Dressing Ki-Lin up in drag!

F: Like the Addam’s ...

L: Addam’s Family? Well, I remember at that point we kept calling ourselves the Addam’s Family. On some level, we were aware of it, yet we were doing it anyway, you know. Even though we knew that it was pretty wacky ...

C: Da na na nt. (Addam’s Family tune)

L: The Horror Show is showing on midnight on Thursday on BTV. Jeanette called.

C: Wow ...

L: Yeah, so ... alright. Wow.

L: Paradise?

C: Parade?

L: Oh, slides. Is that what you mean? No. You’re asking me? You’re asking me? Do we have the parade on video? You mean one of the two costume parades? I don’t think so, because all that period, all of that that was on video got stolen. Remember we had all that stuff on video? The funerals and all that? That whole period, that was on the reel to reel video tape that Steve Gensler bought? That was all stolen out of Blind Lemon. So I don’t think we have any of that.

C: Do you have that TV show that the Green Beret ...?

L: Video West. Yeah, I got that.

C: Oh you got that?

L: Yeah, yeah. Cause they made that.

C: There was more to it though, right?

L: Yeah, they did a whole segment on it, oh you'll love that, cause we did a kind of a mock workshop for 'em. Cause he wanted to video the workshop and we said, well you can't do that, but we'll do a workshop just for this. And so it was like Naming or something, with him, Lee. He got to be our friend, this guy. Video West was a very big, very popular television show. This was like before the whole cable thing. So it started out like regional, and then ... it was like real interesting. It was on like Saturday night, like before there was Saturday Night Live. You know, either Friday or Saturday night. It was like the late-night thing, eleven, eleven-thirty or something. And it was just all the really interesting stuff in the Bay Area.

C: Wow ...

L: And by the time - After, I don't know how many years, it went national, and that was kind of the end of it. You know, it lasted a very short time, cause they had to kind of get kind of cleaned up and stuff. But the segment they did on us, that was pretty representative of what they would do.

F: He did not tell me it was their cu-

L: Oh right. Right. They were doing segments on cults. He didn't mention that.

C: So this was part of a series?

L: Well, that night, I think. You know, it's like it was a multi-segmented show, so there'd be like several segments ... Although I thought he actually -- I mean, the piece he did was really good. (F - yes)

C: Right.

L: Right, but it was housed in this cult thing.

C: But you didn't find out until you watched it? (F - yes)

L: Is that right?

(all laugh)

L: We liked Lee, though. We kept - we knew him for years after that. But, yeah ... Allright.

F: The diaries don't give that I was also driving around town, going into shops and just hanging out. Playing chess at the game store. And going into clothes stores and having the clerks try on sexy ...

C: outfits? You had the clerks try them on? (giggling) So that you can see what they looked like?

F: This was when the clerks were usually the owners.

C: Huh. Wow.

F: Then we started talking.

C: You mean the clerks and you. Yeah.

F: So I had my roun-

C: You had your rounds, cause you knew people. Yeah.

F: Barry and me went into massage parlors and talked ...

C: ... to the massagists?

F: And I and Linda had a regular day that we went to the lab for the computers.

C: The Lawrence Berkeley -- yeah.

F: And I dug a lot. When it was raining, I dug in the basement. When it was ...

C: ... nice out ...

F: ... either at the school up the street ...

C: ... from where you lived ...

F: ... or in our yard.

C: What did you dig with?

F: Shovel.

---- side B

F: ... read and we had the radio ...

C: ... while you were digging.

F: I always dropped the shovel.

C: Yeah. So Linda would get it back to you? Yeah.

F: I painted ...

C: ... people, right, yeah.

F: And ate out a lot.

C: Right.

F: Long meals. Then when we came back home, big dinner and TV. !!! I don't know how we did it all.

C: So this is during that time when, of these diaries and stuff. Yeah, that sounds like a lot. Cause you're meeting with people, individual sessions and the workshop, and you have the diaries, and you're probably paired with somebody for that week, and yeah ... wow ... But Linda's gone during some of the time we're reading. During that time, was it Nina? Yeah.

F: It did not feel ...

C: ... like too much or something, is that what you're saying? Like it didn't feel like overwhelming or anything like that. Right.

F: Because everything is connected.

C: Yeah.

F: People always use that they are doing too much.

C: Right. If only they could do less, they would feel better or something like that?

F: Or, why they can not do ...

C: Oh, do something. Why they can't do something. Cause they're doing too much. Yeah.

F: Or why they are late.

C: Right. Right ... yeah. Yeah ... Well you just do, you know, I mean, you just do it. And you can only physically get to a certain place, you know, and if you can't, you just say you can't. But you just do it, you know. If you're doing it, you do it. You can't say you're late cause you're doing too much, cause ...

F: What they are doing is juggling.

C: Yeah.

F: Using ...

C: I mean, not seeing that things are, like life is all connected, so there's one thing they're doing here, one thing they're doing there, and they're juggling them with each other, and ...

F: To avoid ...

C: Avoid a full ...

F: Every-

C: Avoid everything. Right. Right. Here I'm doing too much. Here I'm doing too much. Everywhere. I can only give so much to here cause I got this. I can only give so much to here cause I got this, so I'm not giving much to anything.

F: When they say they are too busy, I ...

C: You wanna rip out your resume? ... Yeah ...

F: They don't think I am busy because I dig. Or play ...

C: Play chess? Yeah.

F: Or go ...

C: Go around town? Yeah. They don't know! ... Let's see, I have it marked. This is:

“Joanne. Workshop 3, March 21, 1976.

Actually, this was the third workshop for the group, but it was the first one of that series I came in on. Going around and naming I felt everyone hungry for hugs and physical contact. But I just had fun in being with each person. Although, if I looked at them directly in the eyes, I immediately felt them getting ‘blissed out.’ Kind of creepy. Went into Demanding, with Willie in the center. David demanded of Willie to explore where his relationship with Nina was in the past, and where it is now, through dance and physical contact with each other. Willie was to follow, or surrender, to Nina. It all turned into a battle between them, with Willie getting into a controlling place from his ego, and Nina on the verge of doing it, but giving up. David was not as persistent as he needed to be in having his demand met. Willie was getting more reactive and angry, so that he was like an angry lion on the prowl, showing the little kitty, Nina, who was boss, and not to get too close to him.

Frank asked me to dance with Willie, in the hopes of pulling Willie into following me. The same thing happened. He pushed me away again and again and got further into a reaction. Frank came rolling over, and Willie began to feel really confronted, it seemed. But he was hiding behind the fear of his fears. Frank demanded that Willie go to each person and ask them, ‘Will you stand for my being afraid? Will you be there for me?’ When Willie was going around to each person at the end, asking them, he was still feeling sorry for

himself, but also feeling that he was really doing something great by going through this. It was that all his friends weren't really definite enough with seeing how much they just need Willie. Each one said that it was o.k. for Willie to be afraid, but each person wants to be there for him, and made that commitment.

When Willie got to Bob, I felt Bob really took a big step in asking Willie to do David's demand with him. Bob got up and danced with Willie, waltzed, and led his arms. Although when Willie began to cry, it still felt like he was even using that to hide in getting everyone to hold him. At the end of the workshop I was watching how all that group of friends hang on to the hugs and staring into eyes, instead of being more down to earth and just accepting the shit that comes up time and time again."

"Workshop 4.

At His Pace opened today's workshop. The main thing I felt was how there seemed to be some kind of a release when anyone would laugh at what was happening. The laugh didn't feel like a real happy laugh, but more excited and nervous release. I noticed that the friends would seek out each other in the exercise, instead of going to me or Frank or Linda or V.R. or Bob. They would just go to each other. Joey was here for the first time, and I felt interested in getting to know her. When I first heard her talk, I thought she was a boy. We continued with Demanding exercise, with Willie in the center. Howard made a mask which Nina was to wear, so that Willie wouldn't react to Nina, and so Nina wouldn't grin all the time. It was like a Rocky Horror Show mask, with big red lips, a place for eyes and nose. I think Nina felt a little uncomfortable with the mask, but she finally let go of that and went on with the demand. David had to keep interrupting when he felt like Nina and Willie got into game-playing. Willie finally followed Nina a little bit. Nina was just dumb. She could have just used movement, done things a lot more than she did. She just sat on the floor and made noises that disagreed. Willie finally just put his head in her lap, and that is when David stopped them and said he was satisfied. Or as satisfied as he could be."

F: Before I ...

C: ... said that you had to be totally satisfied? Yeah. Cause, what does that mean, "as satisfied as I can be"?

F: It is interesting that everyone saw the need for me to ...

C: ... make them, to make that everybody be satisfied with their demand? Yeah, well it seems already that people feel that need, like they realize a need to be, you know ...

F: But then, years later, they ...

C: They, what do they say, you forced them to be satisfied? You forced them to stay with the demands? Into some uncomfortable territory, or something like that? No, no, no ...

F: No. They used it to say I ...

C: ... forced that. Right. That it wasn't them. That you forced them to do that. Yeah.

F: I manipulated ...

C: Yeah.

F: It was my trip.

C: Right. Right. Yeah, yeah ... It's yeah. It's not about uncomfortable cause it wasn't like that at the time. It's only later that they're saying it's your trip, that you did that, you know. And it's not about being uncomfortable any more, it's about avoiding responsibility for just a lot of things that you did. (F - yes) Yeah.

F: When they wanted that.

C: When they wanted that. Yeah, right. Right. You're nowhere in this thing, you know.

F: They say why do Frank let people ...

C: ... get out of demands? Right. Why didn't he insist that the demand get satisfied? Right ... wow ...

"Candace left the workshop. She came to the group to say goodbye. Everyone said they wanted her to stay, but none of them really wanted her to stay, or expressed it strongly enough to make her stay. I talked with her in the street for a half hour in my stocking feet and tried to appeal to her to come back. Three or four times she was almost going to come back, but she'd pull back and say no, that the energy felt right that she was going, and she was gonna go. Her main reason was that she felt she wasn't being seen and accepted in her space, that she wanted to go. Also she felt the method used on Willie was brutal. I told the others briefly what she'd said, because she would not come back to explain to the others herself.

Don was next to demand of Willie. He asked Willie to think for a moment on what he really wanted from the group most of all, something he could get there and then, and then to get it. Willie said there was nothing he could think of that he could get right then. Willie wanted each person to tell him what they saw about him. Everyone said mainly the same thing. Frank said that 'he never gives up without a fight.' V.R. wanted Willie to stop closing his eyes and meditating, or tripping off in his head. Don was not satisfied because he wanted Willie to get something and Willie had just been safe in having each person just tell him something. But Don said Willie did do what he said to do, and although he wasn't satisfied, Willie had fulfilled the demand as he worded it.

Next it was my turn to demand of Willie. I felt absolutely stooped. I didn't have a clue as to what to ask Willie to do. I asked him to go to each second person, and to totally follow them through movement and dance. Follow what the person was doing, but not to mimic. Each left over person was to say what he saw, like when Willie was in a soft

following, and when he wasn't doing it. I had to keep interrupting, 'It feels like you're not completely following. Relax more. Don't be so intellectual.' He got pissed off. It seemed he could work better, fall into a softer following thing with the guys, eventually. One of the best people that he fell into was Doug, who was very very soft, and just slow. Doug would immediately stop Willie, or repeat a movement, if he felt like Willie wasn't with him. I felt Willie had met the demand as much as it could be met, and said I was satisfied.

Dixie demanded of Willie next. At the beginning it was very clear what she wanted, but she got afraid of that, and the whole demand became confused. She asked Ann and Mary to sit with herself, and Willie was to tell them in dance what he wanted from their relationship, and then to explore the things he wanted that were outside of their relationship in the world. He did a lot of nothing, stupid things. The best thing he did, most expressive, was when he went away from the group, and stood in the corner with his back to the group, expressing wanting to be alone and have 'time in his own space.' Dixie admitted that she was not really satisfied because her demand originally got cloudy. Frank demanded of Willie to 1) explain in words what he just did in movement, and 2) for each of Ann, Dixie, and Mary to say what they understood by 'commitment' and what do they want with Willie. At this point, it became hard to hear what was being said, so the circle became a lot smaller, throwing everyone into an intense intimate listening and searching situation. Willie said that he was exploring his doubts of being committed to them, and exploring things in the world. Feeling that he could get into things now that he couldn't before, that he is in a space now to do things like travel, etc.. Dixie, Ann and Mary said they wanted Willie to be there for them, and be more physical contact between them. Like to be able to go in his room and lie down without all the sexual overtones. For him not to walk out of the room in anger and throw things around, but to stay until they worked things through. Because it was all unclear what they meant by commitment, Frank asked Ann, Mary, Dixie and Willie to write down, before next workshop, what they wanted from the commitment. Dixie said she was having a lot of doubts about the commitment. They each said they felt scared."

C: Didn't he lead Primal therapy things? Yeah. He's good at it, throw things around.

"Everyone was sitting very close together in a fearful, disjointed feeling, so Frank asked people what or how they felt. It felt like the whole idea of commitment was scaring people. Susan said she felt like an outsider because they were her friends, and she was left out of the commitment. But she also knew where that was at. I said that I was going through something physically all through the last hour of the workshop, like a ton of blocks would drop to the pit of my stomach every now and again. I felt a lot of different things around, and had to keep telling myself that they were not me. It seemed that that was what was happening in the whole workshop. That everyone felt those disjointed feelings, but that what was happening at the moment seemed to pull everyone back into touch with everyone else. I told Joey I was glad she was in the workshop, because she seemed to need to know. She said she was really glad to be there."

"Workshop #5, April 4.

I was paired with David, who feels that Nina is having so much contact through Frank with people, that she's become his (David's) therapist. She is like his 'feedback

machine.’ ‘She knows all the words, but it’s not coming from a real feeling that it’s what Nina wants. Instead she does it because Frank tells her to, so she’s gung ho and does it.’ That’s ‘David’ talking.

The main thing I told David was that he should really demand that Nina just deal with everything she sees and says from a lot softer and slower place, and for David to be there to respond to her. I also said it seemed like he had a conception that there had to be a feeling already there between two people for them to get close. He admitted that. In fact, he agreed with everything. Knows he has to live all the things he’s trying to tell others, through readings and his psychic classes, etc.. We broke up at four, instead of five, because there was nowhere else to go in terms of talking, as we had established what there was to establish. I felt that David was easy to be with, but spaced-out now and again. Yet when I pointed that out, he was ready to be right there again. Before pairing, Frank informed us that he’d like to extend the group another five months, with a two-week break in the middle. However, we compromised on four months, and one week break. Don will not make the commitment to extend. Ann is doubtful. Howard won’t be doing it. And all the others were shit-scared, but want it.”

“Jo. Workshop, April 11

Began with Witness exercise, everyone lying down with eyes closed until asked to participate in each person’s turn. Appeared to be a slower feeling from everyone at the workshop. V.R., Linda and I lay quiet on the floor together for about ten to eighteen minutes,”

F: (giggling) How did ...

C: (giggling) How did she know?

“before the others started to come into the room. The main thing that happened was during Frank’s turn, when he chose Don to go to each person and tell him or her if he wanted to be as close as possible with that person. And if he did, to commit himself to that. And also, if he didn’t want to be close, to give that person a reason why. Don, who was a therapist, had an extremely difficult time throughout this ...”

F: A lot of therapists ...

C: ... in the group? (F - yes) Well, like Nina you mean? And David was sort of ...

F: W-i

C: And Willie. Oh right. That’s right, oh my god ...

F: Why me?

“... because most people in the workshop are his friends although he was unable to make any kind of commitment to them, except for Willie and Mary. But even then it was not total. His main fear is that he would be pushed into doing something he would not want

to do. As Don went to each person, he let out a very exasperated loud sigh and when he spoke, it didn't feel like he was coming from a real place in himself of just needing closeness with people, particularly those in his everyday life. Frank was continually stopping Don because he would get the demand all mixed up, so he had to go over and over it until it was fulfilled. At the end of the workshop, it felt like something needed to be resolved. The workshop ended with Don deciding if he wanted to be close or not and acting on it, meaning he just might not come back to the workshop."

C: Wow.

F: How do people go to therapists who are not happy?

C: I know. Yeah. I start to think of people I've known and imagine them being in situations like this, you know, and like, it's a whole different framework than like, you know, that I know that I was in that they, you know, that they were in. I mean I went to a therapist even, you know. I didn't know whether he was happy or not.

F: Why?

C: I thought I should. I don't know. (Laughs) 'Cause, you know, it was like, I wanted to ... It was a kind of romantic thing 'cause I knew that my uncle and aunt went and saw therapists, you know, and 'cause I wanted to, like, go deep or something like that, which I thought that that was, you know, I thought we could talk about dreams and stuff like that and, you know, and just find out about mysterious things and stuff, you know ... (Laughs) But it wasn't exactly like that. (Laughs)

"Joanne. April 18

Seems hard to go back a week ago and write from where I was coming from then. Exercise Witness continues with Linda, Susan, Ann to go to each of Willie, Joe, Doug, Mary, Bob and get something they need right then. Viara, Dixie, and Howie are the judges who have to say if they feel Ann and Susan are really demanding what they want. Frank, Joey and Linda are the audience. Ann went to Mary first, asking her for more softness and to not joke around so much. When she came to me, she said she felt afraid of me, yet it was her fear, not me putting it out, and wanted to get to know me. I just fell forward onto her and we lay on the floor for a long time. I told her I felt she needed to show more of her vulnerability to those around her everyday life and be a lot softer. With Bob, Ann said she felt she wanted to be like children and play. The judges were not as active as they could have been, seemed to let a lot go by. The main thing I felt about Ann was that she needs to calm down a real lot, to be able to just be her soft self in order to really demand what she wants 'til she gets it. Susan seemed to go through a lot with asking for what she wanted. When she came to me, she said she wanted to go dancing with me and reach her the way I reach people through dance. Seemed like there was more. O.K., she wanted to reveal herself to me with dance. Immediately got up to dance with her. My gut impulse was to get undressed and then undress her, but I didn't. Couldn't be bothered to go through that. Frank said, 'Take it off,' so we did. I just had fun shaking my butt and tits, and moving around, but Susan seemed too scared of her body to just let herself go. Finally she did and we sat down. I asked her how she felt and she said she wanted me to see her, so I told her I did and part

of that was my asking her not to curl her hair but just let it be how it is naturally. Seemed like she has ideas about how she wanted people to see her.”

“Workshop #7, April 25.

Felt bored. Mind couldn't just relax and feel good, so at one point, I rolled over to V.R., felt better for a while. Then we took a piss break. V.R.'s Witness exercise seemed good, but I was mostly fed up and bored most of this workshop. I hate the lying around, waiting to MAYBE do something. Feels like everyone goes off into his own space-out head.”

C: What is that that they're laying around in? Is that Witness? (F - yes) Yeah. Let's see what was the last thing. It was Witness before. So I guess when other people are witnessing, then you're lying there. Yeah. That's when people freak out, cause they can't see, right? They're blind-folded, right? That's probably the hardest part of the exercise ...

“Workshop #8

Finished V.R.'s demand with Dixie and Nina going around to each person, saying what she, Nina, feared about that person. Felt that most people still go off into their individual spaces during these times. Nina said she was afraid that she was not spontaneous enough for me.”

F: What she is talking about is when in Demanding, most of the people appear to not be involved, just sitting.

C: Right. While someone else is doing a demand. Right. Which is ...

F: Which is not glamorous.

C: Right. Right.

F: Which is what got her into trouble.

C: Is wanting that image, thinking that nothing was going on, because that kind of ...

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F: ... That is where a lot of the magic came from.

C: The sitting there while people were being demanded of? (F - yes) Yeah. Because of their being focused on the whole thing, and being involved? Just being there.

F: Slow.

C: Yeah. Yeah.

“The dead feeling lifted when we got into doing Blind Leader. We undressed and formed two groups. Joey reacted by jumping back when she touched someone’s body. The exercise was fun for all of us and seemed necessary to pull everyone together. I left feeling somewhat empty, though.

Started Mary’s Witness with Dixie, Ann, and Willie, asking them to say what their commitment meant.

Continued with Mary’s Witness. Willie, Dixie, Ann and Mary had just had a two hour meeting with Frank and Nina before the workshop. Ann had wanted out of the commitment. It was resolved by them all saying they would be there forever with each other and not walk out.”

C: That forever thing. We read that thing.

“Dixie and Mary held Ann as she was crying loud and long. She was afraid. Willie seemed scared and not completely with them. I did not hear him say a positive yes to the commitment. However, Mary was satisfied with her demand, and we went on to Dixie’s Witness. She had us all take off our clothes and lying face down, forming a line across the room, lying close together. Each person was to roll over the bodies, letting himself melt into each person. The exercise was fun, and really pulled everyone together into a softer place than I have felt us in as a group. We did pairing for two hours. Nina, Joey and I walked to the Bateau restaurant. We all felt a tension and expectation of something having to happen, but as soon as we talked about that, it went away. We mainly talked about Joey and Doug’s relationship with Ellen, who’s boyfriend is in Mexico. Felt Ellen was really sad and misplaced in Mexico. There is a good solid feeling about Joey, but she has a lot of ideas about herself that she tends to space-out on. Felt she didn’t know quite what to make of me, but we generally had a fun and intimate time with each other. We had an offer from some guy to pay for our coffee, but we declined immediately as it felt very creepy. Although we were focused on each other all the time, it seems like it was needed to keep that focus maintained.”

“Workshop, May 16th.

Last Witness exercise with Doug, who went around the circle lying with each person, holding them. I felt a lot of physical tightness and tension during the time he was with me, and could hardly breathe. Also felt that it was a very safe thing for him to do, and kind of

spaced out. Frank thought up a new exercise in which each person is to make a sculpture, or map of the group as a whole, or individual groups expressing where their relationships are at. Can use movement, sound, words, etc.. Howard, who was a half-hour late this time, was chosen first. He began by grouping people, giving them instructions. He put V.R., Linda, Nina, and myself in a circle, moving around and around. The four of us just fell into each other so that we formed a tight circle, with our heads together and arms around each other's shoulders. Howard began to lose control of what he wanted, so continually stopped to get sanction from Frank. At one point he was going to draw a hang-man on the board, but he then got back into just describing what he wanted. He began again with V.R., Linda, Jo and Nina, but once again got caught up in too many words, as far as I could tell. It was just getting too complex and intellectual, which means to say that I don't feel Howard has really put himself in a place of total openness with the group, making it hard for him to see us and feel where things are really at. However, Howard did go on to complete his interpretation of the exercise.

David's turn next. David chose to put us all in a forest and, speaking in a very fag-mother-fairy noise, conducted us through his fantasy, most of which felt silly in that he got carried away and lost control and turned into some kind of gay freaky scene."

"Notes preceding workshop on May 30th.

Jo's ideas for sculpture exercise. Make a map or sculpture representing the patterns of relationships of individuals and groups of individuals in or out of the workshop, using sounds, movements, etc.. David with balls in cupped hands in high place. Susan's hands on her twat, palms facing out. Howard blindfolded wandering, cracking into people and being repelled."

F: We can see why ...

C: Which ... all of these? Yeah, yeah, yeah.

"V.R. and Linda in big paper bags, with only eye-holes cut out. Willie and Nina rocking each other. V.R. standing in the middle of the room yelling, 'Raisin, raisin, raisin!'"

F: Don't ask me why.

C: You have no idea.

"V.R. and Linda soothing Frank."

C: Do you know why the paper bags? (F - no)

"Workshop, May 30th.

Finished the sculpture exercise. Ann's I liked. She had us all stand in a circle nude and joined hands with hands forming a maze. The second part she had us all try to unravel ourselves without breaking hands."

F: (making sounds)

C: That sounds like a neat one.

“Dixie, Nina and I ended up in one circle. And everyone else after much untangling, although all were still entangled, were in another circle. I was next. My big plan didn’t get done, because I just wanted to get it over. It was confused and had no real meaning for what was going on, as the exercise stated. I’d asked Frank a number of times to go first, so that we could at least see what he wanted, as he knew clearly what he meant. But as usual, he went last, or next to last. His was clear, and really good for everyone.”

F: If I went first, they would just copy ...

C: ... yours? Yeah. Sounds like they were looking for that. “Hey, Frank, just go first.” “C’mon, Frank, help us out.”

“Workshop. June 6th.

Inter-Relations exercise. I was Frank’s director reading the directions of the exercise as we went along. When I went to V.R. and Bob, both asked if they had to go to anyone to lie down with. Bob was still not feeling completely good, and would not go to anyone. Most of the exercise was done in slow-motion, and I was glad to be able to watch the unfolding of the exercise through to the end. When everyone was undressing in slow-motion, I wished I had a movie camera to film everyone. There were some beautiful sequences. We finished the exercise around 8:30, at which point Frank asked us what we felt about the exercise. No one offered any comments, so Frank began to ask certain people going around the circle. There appeared to be very heavy undercurrents going on. Frank went on to pair us off for the next two hours. Nina, Dixie, Frank and I were the last to be paired, so we stayed together. Our time was spent talking to Dixie about her taking more responsibility for Willie, Mary, Ann and herself in the relationship. Willie was away for almost two days, and when he had gotten back to Ann, Dixie and Mary, they were just light with him and did not deal with what was really going on. Dixie spends a lot of time feeling heavy and not dealing with what she’s seeing, and demanding from the others until she gets it. Same old thing.”

“Workshop, June 13.

Howard came to tell us he did not want to continue on with the workshop. For one and a half hours we talked in the room. He kept saying he did not want to be here, and was going to dinner with his brother, and wanted to be with his brother at this time, more than with us in the workshop. We just kept going back to the fact that he had chosen to make that commitment, and now in this time of doubt he should just fall back into that. He said he did make the commitment, but now he was breaking it. Basically, it felt to me that Howard had never really thrown himself into being there totally. Totally vulnerable to himself and us. His distance was expressed by each of us in the sculpture exercise. Howard admitted that two weeks from now he would regret that he was acting out of doubts, fears, but he was putting up a wall to all of us and did not want to get close to anyone in or outside of the workshop. Frank tried to show Howard how it would feel if Frank was to just leave

on a whim. But when he got to the door, it was locked. And as soon as Howard got the door unlocked, he left in a flash. He thought Frank was opening the door for him. I had jumped to my feet and said, ‘Come on, everyone, let’s go!’ So we followed him outside. He was at the bottom of the steps, and most of us were down there with him, four others and Frank in his wheelchair at the top of the steps. I gently demanded of him to bring what he was saying up to the others, so we could all hear what he was saying. He was trying to fight it, but we made it back up the steps, where we continued pushing him to not walk out on us, and we all needed him to be there. Susan was holding on to him, and Frank said, ‘Don’t hold him.’”

F: !! I was always saying, “Don’t hold people, if ...

C: ... they wanna go. Right? (F - yes) Yeah.

F: And then they blame ...

C: ... blame you for holding on to people?

F: For being a cult.

C: Yeah. (laughs) Right. Here they are, like grabbing him and holding him there.

“She didn’t know why, and when we explained that it was babying him, she agreed. We were all sitting around on the floor, in a circle. Willie said he felt that the exercises over the last six weeks hadn’t really brought him closer to anyone. Everyone agreed. At which point I said that we seemed to be on a plateau and that there could be a lot more happening, but it wasn’t. All agreed. I said I felt it partly was due to some people still not being direct enough on a very down-to-earth moment-by-moment way, in their everyday relationships. Some kind of apathy toward what they really feel they need and want, yet don’t demand it from each other. I felt that we could be using each other a lot more. We went on to Demanding with Doug in the center of the circle.

Patrick demanded first, and after a lot of uncertainty, finally just said he wanted to lie down with Doug, which he did. It looked to me like they were not totally in a comfortable position, and their bodies felt tense. Viara was next to demand of Doug. She had him think of two tasks in which he could really risk himself with each person. A long time went by with him squirming, and thinking finally, he came up with going to each person and saying what he didn’t like about them. He began with me, saying he didn’t like my coldness to him. It felt flat. Viara kept telling him to risk himself in any way, voice, actions, body movement, etc.. But he just kept being his timid, safe self. He began to cry, and say he didn’t want to do this, but he wanted to be here.

‘It is hard. I can’t do it.’ ‘I won’t do it.’ To which Frank said, ‘You gave yourself to the circle. It was your choice. Now just do the demand.’ Doug was spinning around on his knees. He looked and felt like a monkey in a cage, totally freaked by people looking at him. For the longest time he was in a freaked-out state. At times, everyone would respond to him with noises and ‘poor Doug’ or ‘poor Dougy’, which pushed him farther into it. Frank screeched at him a few times, to which Doug said, ‘Go away. Shut up! Just leave me alone!’

V.R kept demanding him to do what he came up with, moving around the circle building momentum, not waiting after he said something. By eleven p.m., we stopped with the decision to begin the 24-hour workshop on Friday, continuing from here. I began to feel very lost toward the end. I wonder if Frank was to go first in a lot of these exercises, because he immediately knows what and how to do what he sees, if it would create some kind of reality with individuals and as a group that would cause us to throw ourselves into taking more risks? I feel that what Frank comes up with is usually clear and most direct, so that I can go on from that direction, instead of the confused, un-related things I end up doing. I guess I feel that he could use himself as more of a catalyst for me, as in the workshop where V.R. and Linda committed themselves in marriage to each other. I feel that others there, although not everyone, would use that also?????”

C: Then she has like a bunch of question marks. “Please Frank?” This is sort of like asking you to make sure that everybody is satisfied. This is, in a way, kind of asking that, not directly, but ...

F: This is very interesting.

C: This? Yeah. Anything in particular that you’re thinking of? Or just ... everything ...

F: In the light of what they said ...

C: ... later. Yeah. Yeah. ... Oh this is Debbie:

“Debbie. Workshop, March 7th.

At first, everyone was excited because most were good friends,”

C: Is this because they took turns? Did they take ...? Is that something that happened, that they took turns? Oh no. I’m thinking this comes -- no. This goes back to the same ones, yeah.

“and this social atmosphere was very tense, but most people who went around the circle in Naming exercise seemed to be sincerely looking for something. That something was a bit abstract, like looking for herself, looking for contact or an experience, etc.. It should have been much more down to earth and direct, like just looking for the person who you are looking at. A pattern seemed to develop of holding everyone in an intense, heavy, slow way that was boring and spacy, instead of as alive as it could have been in a braver, down to earth place. Frank broke through that pattern when it was his turn because he treated each person differently, carried on and demanded more, like making Dixie hold him longer than she wanted to, or turning his back on Nancy so she had to reach out to him. This seemed to expose, rather than smooth over what was there between him and each person. Bob also broke the pattern because he held people like he really meant it, sometimes squeezing them harder or closer than they thought was cool. Viara also broke the pattern because she was very clear in what she wanted and felt about each person. Sometimes rocking people for a long time. The social excitement wore off by the end of the first workshop and everyone was calmer. There was a strength there because everyone was

patient enough to get calmed down. 'This patience made me feel very close to and happy with the whole group.'

"Debbie. Workshop, March 14th.

The second workshop was more focused. Everyone came in and calmed down right away, fell into an open feeling, instead of the previous workshop's excitement. It was as if everyone knew and accepted that the workshop was to be a demanding experience. People took more time with each other, and were not as afraid to be personally together. The glossiness seemed to be gone, and people seemed to see that there was something we really could do here with each other. The next exercise involved everyone touching their partner in any way, but with their palms together.

Nancy and I were paired, so had all our clothes off. I was glad to be with her because I noticed that she was slipping further and further into a paranoid state. She was either getting bored or removed and I wanted the chance to let her know I love her and that she couldn't go home feeling hurt or alone. She let me lead, so I began exploring her arms, neck and shoulders with my cheek. She moved her head as I did and we enjoyed a cuddly feeling. Sometimes this feeling came around her like, we're women lovers, lesbians or something. When I felt that around I would switch us into doing something new, and it would drop away for awhile. There were also private places, areas like her tits or crotch that were 'out of bounds.' But gently we pulled those private places into the open, like when I rubbed my face all over her lying down body, it was easy for her to let me touch on any area. We lay at the end in a gentle, serene and relieved feeling."

"Debbie. Workshop, March 25th.

This was the first time the smaller group met. It was like sponge cake because walls could be broken down, like Allan really holding Frank in a simple, loving way one minute, and the next minute the wall would go back up, and Allan would be coming on to V.R., real turned on and sexy."

F: This was when I did two workshops.

C: Oh so this is a smaller group. There's two different workshops. Huh. Was that because of time? I mean, people's time availabilities or something? No.

F: Too large.

C: Wow ... so some of the people though were in both, right? Like V.R. and Debbie and ...

F: I think Debbie and Jo were in different groups. I am not sure.

C: Well here, the first thing she talks about is the big group, and then she talks about this other one, you know? Cause it's the first time that the other one met.

“I felt that the demands people made were too vague and physical, allowing a blanket, empty, physical display to continue. Jerry and Allan touched others in a sleazy, frightened way which made things feel icky. But I knew this was only the time of waiting and gently pushing, til when we could later break into a different place. Nancy demanded that I bring Claudia and Frank closer together physically, so I had Claudia cradle Frank in her tits. Because she was freaked out, she did it like a robot, and Frank was almost smothered. But she did allow it to happen, and that made her feel good. This blah physical time was finally changed or broken when V.R. demanded that Jerry explain what the real Claudia, his girl, is like. Each person was supposed to wait until he said something true before he could go on to the next. A few people were honest enough to say when Jerry was just vague and wordy, and when he was really working to see Claudia.”

“Workshop, March 30th.

The small group was not able to meet because Nancy’s husband, Jerry, was not there. He had copped out on his commitment because he thought he needed to be alone. When we talked about this, the other Jerry agreed and said he was going to live away from Claudia for a three-day break. We all pushed him to see that there are no breaks in life. He said he wanted to be clear, but was still half-assed about the hard work it takes to be clear. I yelled in his face, imitating how Frank cried out at me when I was going to take a break from him. I told him it’s very ‘in’ right now to pull away for your own space, but it just doesn’t work. What works is staying together til you can go deeper with Claudia. But Claudia whined and complained that things were bad between them. Obviously Claudia was not even there to pull Jerry to her. Frank, Linda, V.R. met with Claudia to try to get her to either pull Jerry back in, or leave him completely. Nancy, Jerry and Allan met with each other. I went home and felt o.k. in that I accept the responsibility to be there for those people, and at the same time, sorry that they are so wishy-washy in their lives. The missing Jerry and his Nancy will meet with Frank to talk about their commitment to the next workshop.”

F: This was the wishy-washy people group. So that the people who wanted something more were in ...

C: Oh, the other workshop. Wow ... “Here we have two choices.” No, it wasn’t like that, I know.

F: I split them.

C: For that reason? Wow. So you put Debbie in that one ... (giggling)

F: Exactly

C: Cause it looks like, yeah, she doesn’t go back to the other one, from now on.

“Workshop, April 6.

Nancy was in the center of Demanding exercise. She had to ‘blame everyone individually’ the way she does to Jerry, until they respond responsibly. Jerry was very quiet and stupid to take a lot of cruelty from Nancy about how he cooked the pea soup. Allan

shrank back in apologies for where he was at. When Nancy was on her turn blaming me, I yelled at her and mimicked her bitchy ways. This shocked her and pulled her out of her accusations long enough for me to tell her that she doesn't really want her dream idol lover. She had to drop the whole issue of wanting to leave husband Jerry for dream lover, and see that I had responded responsibly in the exercise. At Frank's turn, it was hard for her to drop her blaming point to admit that in the exercise, Frank had responded responsibly. I felt good about this session because the demand made Nancy come out with secret quarrels and her ambiguous nature, and then have to drop the whole point and be together with someone. At the end, when she was supposed to drop the blaming and fall into me, I saw her struggling with the idea of her lover, etc.. But when I put my arms out to her, she fell into a hug and let go of her problem. It was a beginning, but I knew she'd have to sort out her problems intellectually too."

"Workshop, April 13th.

I demanded that Nancy resolve her dreams of romance with lover, Tony. Some people played the part of Tony. Frank played Nancy's husband, Jerry. And others played other friends who she could talk with to try to get Tony resolved and out of her worries. Finally Jerry, played by Frank, told her to phone Tony with him listening, and they'd tell Tony they were coming to visit Tony to see whether Tony would face working on closeness with them. Nancy did not feel resolved at the end, even though the Tony part told her to get lost. I demanded that she and Jerry call the real Tony when they get home, to ask him to work on a committed relationship with them. They felt happy to finally face the Tony problem in the open. It was neat the way Frank could push Nancy just like he pushed me in our life, to get rid of old boyfriend trips. The pushing was just as effective, even though it was just a played exercise. This showed me even more how we can be a part of someone's life in a real way without being directly in their relationship.

I was paired with Jerry, Nancy's husband, and Claudia. The first thing I thought about them was: they both have to lead their mates, to push in their relationships, or their relationships will crumble. And both of them play dumb, so they don't have to push for what they want in their relationships. At the beginning of our meeting we took a long walk. Claudia kept trying to figure out why we weren't being heavy. Koala was with us, and he would dart around bushes and trees, so he kept us on our toes. This was great because his vigor kind of woke Claudia up, and forced Jerry to project his voice and really speak up when he spoke. We went to a restaurant. I put Jerry down for being dumb enough to let Nancy abuse him, and attack him about things like pea soup. I think he really saw how much she's beating him down, and that he has to be soft, but also smart with her. Like soft enough to demand that she drop Tony, and smart enough to see that she has been trying to mold him into a Tony replica. One thing that was fun for me was that I found myself really letting go, and being boisterous, lewd, loud and downright shitty to get a point across. For me this is really getting beyond conceptions of how to be soft, and just knowing I am. Like when Claudia said, Claudia kept changing her mind, like saying, 'Well, maybe I don't really need to be with Jerry more often,' after we'd spent hours telling her to stop lying at home in bed, crying for him all day and night. I just glared at her and said, 'Oh Claudia, come on!' She couldn't decide. So at one point I got up from the table to go make a phone call, and told her she had to decide what she wanted by the time I got back. Jerry gained strength through the talk and began to push Claudia to 'face the facts,' as he put it. Claudia will not

really demand until she feels more urgent, but this meeting was a time when Jerry really took notes and when I had a lot of fun.”

“Workshop, April 27th.”

F: See why I split ...

C: ... the groups? Boy she makes herself feel good about, you know, being in a certain position, you know, instead of just kinda being there with people. It's kind of like (makes postures in chair) ...

“During almost the whole session, Nancy was pushed by Jerry to demand closeness with Allan. Allan was grossly sexual. I said this at the very beginning, and everyone, except V.R., Linda, and Frank, jumped on me for it. I just let it go, knowing it would prove itself. It did, and Nancy stayed open and clear about dealing with Allan. This was the longest time she'd ever been that vulnerable and seen how much she knows, how in touch with what's happening she really is. The few times she settled for Allan's falseness, Jerry, Nancy's husband, objected and stood strong. It was great for them, Jerry and Nancy, to work together, and a good finish to the workshops.”

“Workshop, May 4th.

We met to go on with Allan, but he copped out, so we all went for coffee. Claudia and Jerry expressed a lot of doubts and hang-ups with our workshop. Nancy played a big part in clearing him up. But those two were still very uptight through coffee.”

“SUMMARY:

Although the people in the group were very spaced-out, these workshops were very important to me. I knew before they started that I definitely needed to be in the workshop. Every workshop I enjoyed being there, seeing what each person did, how they responded to me, to V.R., Linda and Frank and each other. Each week I felt how it affected me at home. Mostly it cooled me out, gave me a perspective on what we were going through. I had a lot of fun with V.R. and Linda during it all. We laughed a lot and really dug what each other was doing. The main thing I seemed to grasp through all these workshops was how to feel a lot of weird feelings, without thinking it's me. And being really objective allowed me to work a lot harder with a person. Like this affected my relationship at home with Jo. In her hard times I pushed gently but often in a demanding way, and stuck with it til the end to bring her back to me.”

(F moans, giggles)

“Nina. March 7.”

C: Boy we're hearing everybody's, through everybody's eyes.

“During this workshop we began Naming. For the most part, we were really able to stay focused on whatever was happening. Although, after about two and a half hours of this

exercise, my attention and many other people's seemed to wander some. My feelings during these four hours changed quite a bit. In the beginning, everything that was happening among people had a very intense quality for me. It seemed to me then that I was so tuned in to what people were experiencing, and to the focus in the room, that I ... “

(Side one of tape ends)

“When it was my turn to do the Naming, I fell into the anxiety and self-consciousness which made it difficult for me to just stay focused with people in a simple, slow way.”

(Frank moans)

F: Just Naming. (Giggles)

“Frank's separating out Renee during Frank's naming seemed really right to me. It brought into the open a lot of the competitiveness and violence I could feel from Renee. Before and after the workshop, I felt quite uncomfortable, feeling as though I were responsible for people feeling 'included', a new social hostess, when I myself didn't know what exactly any of us were supposed to feel included in, if anything at all.

March 14.

During this meeting, we continued in the Naming and ended with an exploration exercise. Renee did not return to the workshop, which I felt disappointed about. I had hoped that he would have used the directness and commitment of the workshop to deal with his resistance to getting close to people, to let go of his hard outer shell, and using his ray-gun cock. But really, it wasn't surprising to me that he had dropped out. His ideas about being open to people had seemed to be just that, ideas. When it came down to really doing it, he seemed to freak out, or rather slide out. Jeffrey also wasn't at the workshop, which felt very bad, as though he probably was not going to return. During the first workshop and the party at David's during the week, I could feel Jeffrey moving in and out of a paranoid feeling. It seemed as though he had just given in to it.

I was paired with Jerry for the exploration exercise, although because we had our eyes closed, I was not sure who my partner was at the time. I was amazed at the slowness and openness I felt from him right from the start. The one area of tension was the feeling between us that some places were off-limits, giving a small undercurrent of sexual tension which seemed really disconnected with the main soft feeling between us. After this exercise, I felt very calm and content. I feel as though Jerry and I had broken through the distant, nice feeling between us to a more simple, basic closeness.

March 21.

In this workshop, we began demanding with Willie in the circle. I had known that Frank would choose Willie, because I had told Frank about Willie's angry refusal to come with Dixie and me to see Frank in order to work on reaching a closeness, or at least a lack of hatred between Willie and me.”

C: So Nina, that was how Willie came, through Nina. Right. So they knew each other. Yeah, yeah. She had done Primal with him. Right. (Chuckles)

“Viara’s demand that Willie be erotic as possible without being sexual with Frank was uneventful. Willie seemed willing to do it on the one hand, and yet there was just a very basic yielding or giving in which seemed absent on Willie’s part. Next, David demanded that Willie and I explore our relationship through movement and that in this process, Willie should surrender to me. Little did I know that I was really in the demanding circle with Willie on this one.”

F: Compare the two groups.

C: Yeah. Yeah, really. Wow. Yeah.

“I felt frightened to move or dance in front of people, although I knew I was also hiding behind this fear to avoid what was or wasn’t happening between me and Willie. For the first half hour or so, I really felt that I could stay focused on the closeness that I wanted with Willie, but after Willie’s repeated refusal to follow me, started to react to Willie’s reactions. When Frank really pushed me to keep on doing the demand, I just started to get a sense of what that con that Frank had me read everyone about the workshop, about us all holding each other’s hands when we jump, really meant. I felt shaken and threatened, but I also felt more concretely what being there for each other meant.

March 28.

After opening with At His Pace, which seemed to loosen Willie up, Willie and I continued David’s demand. I felt that Willie was at least willing to follow me this week and I think that this opened up a whole area in which I was out of control. I reacted to this with fear which manifested by my just spacing out and trying to stay in control, by not surrendering myself to leading Willie.”

F: People always take turns ...

C: ... saying how it was ...

F: ... in being withdrawn.

C: Oh, people always are taking turns being withdrawn? (F - yes) Yeah, really. Someone gets withdrawn, and then other people try to push them out of it.

F: But when the person gets out of it, then the others ...

C: Well they, they try to push him ... then the others, what?

F: Wi -

C: Oh withdraw. Right, when someone gets out - right, right, right ... Well like there was that diary, I forgot who it was, maybe Ann or Mary was waiting to see if someone

would come up to her at the end of the workshop, and then they didn't, and they got really angry ...

F: Di -

C: Oh that was Dixie. Oh yeah.

"But since David's demand was essentially of Willie, he ended the demand I think at the first available moment that he felt satisfied with Willie's following, even though I was far from what I could have been doing with Willie.

The other demands of Willie, Don's and Dixie's, were disappointing in that neither of them seemed willing to really take full responsibility for demanding Willie fulfill the feeling or intent of what they each envisioned in their demand. Frank's demand that Ann, Dixie and Mary be clear and define what they meant by the commitment they wanted with Willie, was a welcome change, and seemed to refocus the group."

"April 4th, #5

I was paired with Mary for this workshop. We went to a coffeehouse and talked for a couple of hours. I was frustrated throughout most of our time together. I felt as though we were doing a lot of talking around each other, and that some simple connection between us was missing. We finally went for a short walk, during which I felt we both quieted down, and slowed down some. By the end of our time together I felt the resistance I had had to Mary up until that point had melted away almost completely."

"April 11th

During this workshop, Frank's Witness was that Don tell everyone whether or not he wanted to be close to him. It was amazing for me to see how Don's stubbornness just prevented him from seeing, or rather acknowledging his really seeing all of us."

"Nina, April 27th

I found for the first time entering the workshop this week a disappointing feeling of distance among many people. I had never felt that quite so strongly before. I guess much of it was the contrast between the evenings at home and so much of the fear and spaciness in the workshop, the glamorous exchanges, etc.. I found it hard to cut through my own fear. Despite my having done Witness myself two weeks before, I spent a good portion of the hour or two that I was lying on the floor wondering whether I would be called upon to think up some new exercise. During Howard's exercise, which I spent lying on the floor, I found myself getting bored and impatient, wanting to take more of a part in the workshop. During David's exercise, which seemed interminable at times, I felt even more that loss and boredom. I went through many of the same things he and I go through when we are together outside the workshop. Feeling, in his exclusive one-by-one little talks with different people, as though he were setting up a situation in which some were included and others excluded, the feeling of lots of couples, and found myself falling right into the trap of feeling jealous and left out, though I didn't share that feeling with him. When he came and spoke to

me, telling me he had been angry at me, and being distant from me lately, but that he was willing to move through that with me, my feelings changed. I sensed him really wanting to be in the workshop for himself, wanting to take a more active role in his relationships, and saw the fear and turmoil that he has to move through to do that.”

“May 2nd

To finish about last week’s workshop, the most important for me was Viara’s Witness. In her asking me to surrender completely to Dixie, I got more of a feeling of what is happening in the commitment the eight of us have at home. I saw that I could be allowing myself to surrender to everyone there. It never occurred to me before that I could let myself depend on someone else’s strength, and never realized before that it is exactly what I’ve always wanted, and needed. Nothing like overlooking the obvious. Feels like I’ve been hanging out with the aftershocks all week, the fears about really letting myself be that vulnerable to everyone at home, and to Dixie.”

F: Nina was clearer than ...

C: ... most of them? Yeah. Yeah.

“Bob, March 7th.

We did Naming. It felt like everybody was more focused than in any other group we’ve done. However, after two hours of standing I was getting physically tired, and was having a hard time just staying focused on what was happening in the group. It was a relief when we finished the exercise sitting down. There was a real mushy feeling about the way everyone would stare deeply into the eyes of the person they were naming with. It felt like there was an attempt to make contact, but it also seemed like the mushiness was a way to keep from exposing oneself too much.”

“March 14th

Naming again. This time we started the exercise sitting down, so I didn’t get physically tired, but otherwise the feelings were pretty much the same. A real attempt by everyone to make contact, but the same pervading sense of mushiness. In the exploration exercise I was paired with Ann. In a previous workshop I had done this exercise with a person who totally resisted it. Ann felt almost totally open and the contrast was staggering. I really felt good about it. Later, Ann told me she would have had a hard time doing the exercise with her eyes open, but I felt like she really wouldn’t have.”

“March 21st

We finally finished Naming. It was pretty much of a repeat of the last two times in terms of how it felt. David’s demand on Willie got really heavy. I was pretty confused about what was happening. I gathered that Willie and Nina had had some sort of relationship in the past, and that David now felt it was getting in the way of his current relationship with Nina. Willie didn’t seem able to make himself follow Nina. Nina kept going into some kind of shell. David was very vague about what he wanted, and didn’t keep

very good control. My feelings kept going from, ‘What the fuck does David want?’ to ‘Why doesn’t Willie just do it?’ or to ‘Who are these people anyway?’ The nature of David’s demand gradually became more clear, and I just kept feeling like Willie should just jump in and do it, but I also knew how hard it was for him. When Willie went around asking each person about it, I was amazed and a little disgusted that his friends were telling him it was o.k. to be afraid. I didn’t feel it was o.k., and I told him that, and I told him he should just jump in and do it. When Willie asked me to do it with him, it was my turn to be afraid, and I had to ‘put my money where my mouth was,’ so to speak, and drop the fear and do it. Of course, we had no past relationship to explore, or forget about, as I think the intent of the demand was, but nevertheless Willie was able to just follow me. I had mixed feelings when we ended the workshop. On the one hand, I was tired of Willie’s stubbornness, and was ready to call it quits. While on the other hand I felt like we should just finish the demand.”

“March 28th

Willie and Nina finished David’s demand. Sort of. Nina was wearing the mask that Howard had made, and she seemed to resent it, and get harder. She would occasionally come out and do her part of the demand, but for the most part seemed more stuck than Willie. Willie was still having a hard time, but he was trying harder than last week and he seemed to be a great deal looser. He was still keeping his stubbornness, though. It seemed like the two of them kept reacting to each other, and that if Nina could just get soft and stay that way, then Willie had it in him to just follow.”

F: How Bob and Nina will be. The same dynamic.

C: Wow. Wow.

“At some point where it seemed that this was on the verge of happening, David decided he was satisfied.

I didn’t feel too bad about Candace’s leaving in any personal sense. But I did feel bad in the sense that it seemed to weaken the commitment that holds the workshop together. I was afraid that once somebody left, other people might see it as an out, and a chain reaction of drop-outs would start. In dealing with Willie’s commitment with his household, it felt like he was trying to use this as an opportunity to weasel out of it altogether. I was amazed. Here were these people telling Willie they wanted him, and meaning it, and here was Willie saying, ‘Yeah, but something better might come up.’ I think Willie knows a lot better than that, but he’s just being stubborn and stupid again.”

“April 4th

In this workshop, I was paired with Dixie. She said she had told Frank that she saw me as a weak bum,”

F: So of course I pair them.

C: Right ... (giggling)

F: Never give me ...

C: ... material?

F: If I did not pair them, I would not be doing ...

C: ... your job. Yeah, really. I mean, you have it right there.

F: She is asking ...

C: She's asking for it ... and she even told him! That she told you that.

“and that she supposed Frank had paired us so she could see otherwise.”

F: Talk about false honesty.

C: Really.

“We also talked about the fact that several people had said we were very similar, and that neither of us could see that. The rest of our time together must have been spent on small talk since I don't remember it.”

F: Imagine telling someone that.

C: I see what you mean by false honesty now. “I told Frank that you were a weak bum, and I guess he put us together so we could work that out.” “Oh, great. No thanks. Where can we go from here?”

F: And why bother?

“April 11th

I felt really frustrated. It seemed to me that Don really did want to be close to everyone, but that he was just afraid to admit it. He said he thought getting closer meant people were going to make him do things he didn't want to do. I guess that idea would scare me too. I was feeling very heavy and closed off at this workshop. And when Jo had us tell our partners (mine was Susan) how shitty we would feel if we were feeling shitty, it was easy. When she had us do the insane asylum bit, I just walked around feeling spaced-out. I felt that I didn't understand this demand, and that it made me feel worse. That was, of course, my fault. In Willie's totem animal, I became a piece of coral. This allowed me to become completely closed off and just lie there with my eyes shut and do nothing. Of course, this also made me feel worse. The incredible thing was that I knew I didn't have to feel that way, but that I was letting myself sink into it anyway.”

“April 18th

I don't remember much about this workshop, except at the end when Ray came in. Frank just kept irking and being hard with him, which just seemed to make him more angry.

I knew that if I asked Frank later why he was hard with Ray, that he would just say he wasn't being hard."

C: I wonder what that word is ... probably "irking" ...

"Everyone was pretty upset about what had happened, and Joey had everyone 'pull the wagons into a circle.'"

F: That is when Ray took Debbie and Nina out of the workshop.

C: Do you mean he did that after that? Or he came to the workshop to take them out?

F: (screams) He could not wait ...

C: ... to the end? Or like, to the ... in-between? Why did he want to do that? I mean, why did he think he should take them out?

F: They were glamorous.

C: They were getting glamorous. Oh was this the thing about the workshop was, like, more glamorous than being at home with Ray and the kids. And he was feeling that, so he just wanted to get them out of there? Wow.

F: And they kept saying they had a commitment to everyone ...

C: ... in the workshop ...

F: ... So he thought, "Great, then he would talk to everyone."

C: I can understand that. Right? What about their commitment with him? Like to be real with him?

F: But he came in ... (making postures, faces)

C: ... all angry? Yeah. Wow ... where was I ...

"I had felt something coming from Howard, like he was into some kind of loneliness. He said he lived alone, and someone was temporarily crashing at his place. During my Witness, I had him talk with Frank and I about it. And Frank suggested getting together during the week. We did that, and I still felt this loneliness from him. He doesn't seem to feel at this time like he needs a close relationship with anyone. We just let it drop at that point."

"May 2nd

This workshop had a very heavy feeling to it. It felt heavy during the first part, even though it didn't seem like what was actually happening was all that heavy. I thought that the

feeling must just be in me, but I couldn't tell why or where it was coming from. When Frank decided to do Blind Leader, I was relieved, since it is usually a fun exercise. This time was no exception, although Willie seemed to be trying very hard to remain aloof from it. Mary's Witness got back into a heavy feeling. It seemed like her request was somewhat vague, and the way it was being handled was even vaguer, and that the whole thing was going to take hours to untangle. It also seemed like Willie was trying to back out of his commitment entirely. Again I felt really relieved when Frank called a halt to it."

"May 9th

I had some apprehension at the start of this workshop. I think I was anticipating a very heavy session with the Marin four. When Ann was crying, I started feeling really bad, but I think that was just coming from the expectation of heaviness. The group's commitment still didn't seem very clear to me.

Dixie's Witness was a lot of fun. Everybody seemed to be pretty open, and there didn't seem to be any uptightness about it. It was a great way to be with everybody."

F: Except in Dixie's head.

C: Do you remember the one that he's talking about? From last time?

F: The r -

C: Oh the rows of people? Wait, the rolling? Oh yeah! Yeah. Yeah ... Right. That's such a great idea, except in Dixie's head.

"During pairing, I was with Willie, and had a chance to talk to him about his commitment. I kind of got the feeling he looks on it as some sort of spiritual exercise. He wasn't very open to me, and I couldn't break through to him at all."

"Linda. March 7th

One thing I feel very strongly with this group of people is a willingness to be here together. It feels really good, because in the other two groups, Pat and Richard and Lindsay, many of the people were there, but weren't quite sure that they wanted to be there. It was half-hearted. But here we feel whole-hearted."

"March 14th.

There is a socialness here that doesn't feel good at all. Like all of us here together is one thing, but then there is this layer of gooey gooey coating everything. Frank had people paired off and exploring each other naked, palms together, and the general feeling in the room as the exercise was happening was a feeling of warmth and slowness. But later when each person was asked to talk about his experience, it was almost as if people didn't know how to just say how they had felt. Rather they talked abstractly about their 'experience'."

"March 21st.

The social thing that is happening here, and that gooey loveyness”

C: Everybody talks about that.

F: Where the New Age ...

C: ... comes from? (F starts making ‘eyes’ at C) (giggling) What do you really feel? (giggling) You can outstare me.

F: I master ...

C: You mastered it? (giggling)

F: For self-protection in the commune.

C: (giggling) To be able to outstare ... ?

F: If you look away, they said you are avoiding. What are you avoiding?

C: They just said you were avoiding, and you were saying, what are you avoiding? Right ... “You. You’re stare.” (giggling)

F: So ...

C: So you just ... (F stares)

F: And hugging.

C: Oh that was also something? If you didn’t do that, you’re also avoiding? (F - yes)

“is feeling more and more obvious, not only before and after the workshop, but during the workshop itself. It is distracting. I feel a cliquishness among some of the people who are living together, and friends. It is like an undercurrent that they haven’t yet admitted to themselves. Feels to be a lot that needs to come out here.

Willie in the Demanding circle, and we all seem to feel the frustration of pushing Willie into a letting go, and softness that we could see, but that Willie was afraid to believe in. I felt his commitment, like we could push him. I don’t think that by the end of this week’s workshop that Willie really saw where and why we were pushing. I don’t think that he really saw his own softness underneath that fear and control.”

“March 28th

It feels like it’s only just beginning with all of us here. At the end of this workshop when we were all just sitting together and talking about how we felt, it was the first time that I had felt with everyone in a down-to-earth way. And as we sat there I got the feeling of real things just slowly beginning to hit the surface.”

F: She don't talk about herself.

C: I know. I know.

“It felt good, but I felt like I really needed to trust in everyone's commitment at this time, and even feel like a longer time is needed for all of us to be committed to each other.”

“April 4th

This workshop started off with Frank asking for an extended commitment from everyone, taking a total of six months. The feeling of the group, especially since last week has really seemed like an extension was inevitable if each one of us was going to carry on with what had already begun. We did pairing today. As Frank was calling out people to pair, I felt an anxiety in the room. Pairing is very demanding. To be so personally with someone for so long. I paired with Willie. I felt very demanded of. Demanded of not to be social and cop-out. Demanded of to demand. Demanded of to get as close as possible with Willie. It felt like Willie also felt this demand. I felt much closer to Willie by the finish of the pairing.”

F: No whining.

[11/95 #8]

F: And to be paired with Willie at that time ...

C: ... was probably, you know, a challenge ...

F: Most people would say, “Why did Frank ...

C: ... “do this to me?”

F: “What is Frank ...

C: ... “trying to do?”

F: ... “to say ...”

C: ... “trying to say about me? What is Frank trying to change in me? What are we supposed to work on?” Yeah. Yeah. Or, “Willie’s such a jerk, and I felt totally distant. I feel cut off from Willie. I can’t tell whether it’s him or me.” Yeah.

“April 11th

Today we did Witness. Mostly I felt how the different Witness exercises came out rough and superficial, like the people were too fast with each other, not really feeling each other or themselves. Frank’s Witness had Don in the center, going to each person and saying if he wanted to get as close as possible with that person. And if not, why not? And if so, promise to do so. This appeared to be very difficult for Don. First, to even admit that he did want to be close with anyone. And second, promising to do so through thick and thin, etc.. But he would not let himself even get to the feelings and fears. I felt a hardness from him the entire time, a phoniness. The group wanted it resolved. It feels good still to have demands such as this one made, rather than letting it just go by. There really was no resolution, but at least that became clearer to everyone.”

“April 18th

Joey did a Witness, having all of us move close in the circle and touch feet and arms. I felt that Joey wanted something very definite from the group, but her demand was spacy and vague. I did my Witness next. I was looking for a clarity between certain of the people in the group, a clarity about exactly what they were needing from each other. But I was not really satisfied. I felt a general fear of just saying what it is they are feeling, of really risking and going deep, trusting themselves and each other. When Ray came in, and then left, with Frank and Jo following, the rest of the group was in a tight circle on the floor when I came back inside. It seemed that the things that Ray was saying were touching on the unspoken fears and curiosities of many in the group. They could see that Ray was in a reaction, and closed off in that reaction, but what he was saying scared them. I felt that the group split up with that feeling. I especially felt that with David.”

“April 25th

We continued on with Witness. Howard’s Witness was simple and fun. Bob sat talking with Frank and Howard during his Witness. Viara’s Witness had me with Susan. I was to undress Susan with Susan’s help, both of our eyes closed. Then I was to play with Susan’s flesh, her fat, which is how she sees it. And I was to do all of this in very, very slow-motion.”

F: She was not fat, just luscious.

“It was difficult to stay so slow and to stay totally focused on Susan. At first, Susan began to cry, and when Viara asked her why she was crying, she said because she felt that I really loved her and that I was being so gentle with her, and that is new to her. I felt Susan relax into me and my touch more and more as we went on. By the finish of the night I felt she was totally relaxed and trusting me to touch her in any way and anywhere. After the exercise, it was hard to maintain that relaxed feeling between us. I felt that Susan got back into responding to me as just a socialness. She got back into a fastness and being afraid. During David’s Witness, he went around to certain people and just sat with them, or else talked to them. When he came to me, he just said that he’d like to just sit with me for a while. He felt very lonely and hurt to me. During the first break, I sat and talked to him. I asked him about his Witness. He said he felt that he had cut off from the group of the eight of us this week, and that he had just wanted to open up again. I’m feeling more of David and from David now than I have ever felt.”

“May 16th

Tonight we finished up Witness and began a new exercise in which each person was to create a sculpture or map, using everyone in the group, showing the inter-relationships within the group, and also outside the group. Howard began, and he seemed to get lost in the pressure. David went next, and he also got lost in the theatrics. David felt good in a way, in the lightness and fun way that he was tonight, because so often at the workshops he is serious and worried.”

“May 23rd

We continued the exercise. It does seem that generally the sculptures were superficial, not direct and personal enough, or a little too vague. Still, I feel that many of the patterns of relating were being shown over and over again.”

“May 30th

Tonight we began by doing Naming with Patrick, and then we went on to finish the exercise of creating a sculpture. Some of the sculpturing was clear, some not so clear. It seemed that Frank’s sculpture, in its directness, shook some people up. I felt that this exercise put out in the open the different relationships, and what was going on in them. It felt like it was a clearing out for the group. But during the discussion time, David expressed that he was upset by this grouping off, and I felt that some people in the group caught on to his reaction. There was a heavy confused feeling at the end of the night.”

C: What would the rest of the workshop be if you did yours first?

“June 6th

Tonight we began with Inter-Relations, and then we paired for two hours. Inter-Relations felt good in the slow way that we all had to be together. To pair felt just what we all needed tonight. I was paired with Susan and it felt very good. I feel that this pairing pulled me into really seeing Susan as the soft slow person that she is. I felt the whole time that Susan demanded that I be there with her, responding to her. I felt that there was no room for the conceptions I had held about Susan, and her relationship with David and Patrick. I felt closer to David in a real way than I have ever felt by being with Susan. When we got back to the Church, we all waited together for the last few to arrive. I was talking to Mary, and I realized that I really can feel a change happening among us. I realized that before the workshop tonight, when I was not feeling very well, I felt very strongly that just about everyone in the group was very much right there for me and could feel me.”

F: What a difference.

C: I know. I mean there's just like a sentence, and it's like, you know, over with. And it's not even a point, it's actually part of another point, it doesn't even have it's own point.

“Howard, Joey and Doug came in late. They had been talking together, and now Howard had something to tell the whole group. He said a lot of different things like: ‘the workshop isn't working for me during the week’, ‘I want to have dinner with my brother’. But basically what he was saying, which he admitted, was that he just had not made up his mind if what he really wanted was to be close to people. We talked to him about his commitment. He admitted that he felt a trust and a closeness with the group, but he had not decided if that was what was important to him. It felt like the times during this talk when we got closest to reaching Howard, when he got closest to being vulnerable to us, was when we told him about just what we all had together, something that is real and he could not deny or help feeling for those few moments. At one point, we all followed him out the door, but finally, when Frank told Susan that she must not hold him, and physically keep him from going, Howard just walked off, quickly. I didn't really feel any pain from Howard during the entire talking. He never really let us in. We all talked for a while then, the most real and down-to-earth talking that I have ever felt happen with us as a group. Jo said that she felt we had to use each other much more. And Nina said that she feels the lack of directness with us as a group is a reflection of the need of a directness within the individual relationships outside the group. David complained that he felt limited from reaching out to people in the group, because the structure of the workshop does not allow for talking and dealing with what we are feeling from each other. I said that I felt that there was enough time and room to reach out to someone when you feel a pull to, but it was in simple ways of reaching out, rather than a heavy talk or something like that. David, as everyone in the group, seemed to fall into more of a slowness with each other, and openness than I have ever felt before in the group. I feel that everyone really knew and could feel what we have and what we need with and from each other. We were all on the spot. We went right into Demanding, with Doug in the center. He had just about asked for it during discussion when he said that he needed us to push him more, and to be close to him.”

F: I always just follow.

C: “O.k.!”

“Patrick went first, and seemed unsure and a little fast. He wanted Doug to lie down with him. Doug seemed to fall right in to Patrick. It was Patrick who was having a hard time.”

C: That’s different than what other people said.

F: And who do you believe?

C: Yeah. Debbie or Linda? ... Yeah.

“V.R.’s demand was for Doug to think up and then do two tasks, using any or everyone in the group, and risking himself. This seemed to be a good demand of Doug, as it was having him use his own initiative and imagination, both of which he seems to be afraid of. It took him a while, and when he finally did come up with something, going to each person telling them what he does not like about them, he never really did it. I felt a frustration from Doug. Like, I felt like he really was thinking of plenty of things both to do as tasks, and then also to tell people what he didn’t like, but he seemed to just hold in, and hold it in until he became very frustrated. A couple of times he just got so frustrated with everyone egging him on that he screamed ‘Shut up!’ at Frank and then at V.R..”

C: That’s the end of Linda’s.

F: Piss Break and ...

C: Oh and then video? O.k.

F: Mark ...

C: Mark the spot, yeah.

L: So that was me. God, that’s incredible, I’m impressed. (laughing) I sure don’t remember that level of clarity. I didn’t expect it to sound like that ... No I am! You know, it seems like really straightforward ... Yeah, I don’t remember it being, it doesn’t, I don’t remember it being that clear, you know. I felt like there was, I just felt like I didn’t know which end was up. That was my experience of that period.

C: Really?

L: Yeah, I didn’t know what end was up. Wow ... o.k.. Maybe, you know, maybe what it was is that emotionally, that was what I was going through, not knowing what end was up, emotionally. But, you know, it seems like I’m always able to kind of talk about stuff, so there was that part of it where I could just like talk about what was going on, but emotionally I felt disheveled, for years ... (laughs) ... for years ...

C: You mentioned like feeling bad, but it's part of another point that you're making, that people were really close in the group cause they all brought you out of it, you know.

L: Oh wow ...

C: ... (paraphrasing) And people are really, I feel real together with people in the group, cause when I was feeling bad before the workshop, they really brought me out of it.

L: Oh wow ...

C: So that's like the only thing ...

F: As ...

L: ... other people.

C: Then the whole diary talks about what exactly they're feeling bad about, like group therapy ...

L: Really getting into it.

C: Yeah ... everybody mentions this gooey, you mention it too, people staring into each other's eyes ...

L: I heard that. Yeah, yeah. People weren't liking that. Other people mention it too, and say that they don't like it?

C: Yeah, Bob and Debbie mentioned it ...

L: Yeah. Yeah. Well that was the way I remember it, because everybody would leave, and it would just be us left that were, you know, kind of more or less, the core, you know, however you would figure that. That's the way it seemed anyway. That's the way it seemed, that we were like kind of the core. We were the one's that went home together. And I remember us talking about it like that. But it seemed like everybody else was so involved in it that they didn't talk with us about it.

C: Yeah, right.

F: Ray.

L: I heard something about Ray came in freaking out.

C: He came in to take Debbie and Nina out of, came in angry, to take them out of the workshop.

L: Oh, yeah, I remember that. I mean that whole period, really from the time I met you until the time Ray left, he was in a state of discontent. You know, and I thought rightfully so, because Frank was the only one giving him a fair shot. You know, Debbie and

Nina were totally fucking with him. And they wouldn't admit that they were. And, you know, so he always ended up looking like the bad guy. He was always the one, you know, that looks fucked up. That's the way they would present it. Not from Frank, but just from Debbie and Nina. But it wasn't like they came out and said it. It was just that was the reality that was presented.

C: Right.

L: And I always felt like Ray was very consistent and decent with me. I always felt like that. That he was always the same, and he always was decent. I felt like he was more like, I remember during that period when we lived on Spruce Street, when it was like really difficult for me because of V.R., really difficult, and Ray was always the one, you know. And then when I moved back in, after V.R., he was always the one who'd come in in the morning, 'You want some coffee?', hug me, lay in bed with me. It wasn't weird, it wasn't anything, it was just real kind of even. And I thought, you know, that he was just the consistency. Cause Frank wasn't there. You would be with Nina during that period. That was before I started working with Frank again. So I'd be left at the house with Debbie and Nina and Ray, all day. And I, you know, this was before I could admit that Debbie and Nina seemed nuts. You know, so all I knew was that I felt, you know, such craziness, except for Ray. You know, Ray was just like always there, so. I don't even know how long a period that was. It might not have even been that long before I started working with you again.

F: Because Bob.

L: That's when I, yeah, and then Bob started getting real - well, what happened was that, this was when I moved back in the house, moved back to Spruce Street, that Bob and Nina shared a room, but they had two single beds. And the whole thing, the vibe of it was that Bob wanted to have sex with Nina. I mean, that was like the vibe of it, but, I mean what he really wanted, it seemed to me, was to just get something going with her, and she was fucking him. You know, and so there was all these like lines, you know. She would let him hug her for like so long before they went to bed, and then, you know, it's just real - I mean, we weren't involved in that except everybody was aware of it, that it was going on. And so at a certain point she wasn't really putting out in a real way to him, and so he started taking the position that Ray had kind of been, and I thought well, he was turning into the asshole. Except with Bob, you know, he really was. You know, I mean, he really was scary. He was, I mean even though I was aware of the fact that Nina was playing games, he was scary. You know, he was scary. So, at a certain point, he started making demands on Nina to be with him, or something. And so, that was kind of the way Frank segued from Nina to me. She started staying, or being more, you know, involved, like they did Aikido together. They would just like have all these little things they did. Which was all, you know, it was all her bread and crumbs.

C: Is that what she was doing?

L: Yeah, yeah. It was all, like Aikido was her thing. So if he wanted to be with her, they'd go to Aikido together. Then they'd go and have coffee together. And then she was using him, even back in those days, as a way to get out of the house and go have coffee, even though she wasn't, none of it was like real conscious I don't think. You know, it was just ...

C: Why did she want to get out of the house?

L: Well it seemed like it was that drive to avoid what you said you wanted. You know it's like, I don't know why. I never did. You know, like, I thought this was what it was all about. You know, that we all wanted to be together. But she always had that little kind of devil at her shoulder. You know that she - that glamor kind of thing. You know, the thing of sitting around over a coffee at a cafe. I mean, I had never heard of that before I met Nina. You know, that there was an attraction to that, there was something about that that you would want to do. I didn't understand it, except I saw that she really did. And so she would use Bob as a way to do it. Because she's being with Bob, you know. And that's what he said he wanted her to do. So even back in those days the seeds were the same as what eventually would be her undoing.

C: Oh, you were saying that ... Bob has a diary where he's talking about the way Nina is with Willie. Because that's how Willie came into the group, through Nina, you know, she knew him. And Frank said, this is how they ended up being, Bob and Nina, together.

L: Which is how? Like a romantic thing? Or no ...

C: No, they're playing games with each other, like you know putting up a false wall, and then, you know, being hard ...

F: When one is willing ...

L: The other isn't? And then vice-versa?

C: Yeah.

L: Like Lois & Clark. It's like TV. Yeah, right, yeah, yeah.

F: Then when the other ...

L: ... is willing, the first one's not. Yeah. Wow. Yeah, yeah. There was a lot of tension, always from the beginning of the relationship between Nina and Bob. It was always wrought with tension. It seemed like neither of them really was willing to surrender to the other, and so they got into like out-smarting each other. That kind of thing, like well, like they'd figure out a way to make it seem like they were giving the other one what they wanted. It was really trippy, you know, and then, "Gotcha!" Kind of like that, like a chess game. And then the other one would come back, and then there's like all these layers of that that never really gets, they never admit it's going on.

F: So when they started using Nina working with me as ...

L: ... a point. Yeah, you said fine. He just backed out of it. Right, to stay out of it, because you would have ended up, they would have laid all the crap on you, and it wasn't about you. Yeah. Yeah.

C: And now, they all live together still, right?

L: Nina and Debbie and Bob, they're the three that live with each other. Yeah, yeah. That's never changed. The dynamic has never changed. It's just that at a certain point Debbie became cranked into it, so it, you know, became a three-way thing. All right.

WATCHING THE VIDEO - Sideshow

F: Glitter Act. Cut.

C: It was cut? No.

F: Glitter cut your skin.

C: Oh really? Oh wow ... You mean there's blood there? No. But it hurt. Yeah.

(next slide)

F: Tracy.

(next)

C: Was that part of the O.B.R.? There was just a photo of her?

F: Then we were experimenting with day -

C: Day-glo paint?

(next)

C: Is that Bob? No.

F: Barry.

C: Barry?! Oh wow! I can see it now ...

(next)

F: I wore the sock ...

C: ... on your head ...

F: ... so the ...

C: ... the glitter wouldn't get in your eyes? Yeah. That's an incredible picture.

(next)

F: And Dirk said the law was tits have to be ...

C: ... covered. Right.

F: Beer.

C: If they're selling beer, then tits have to be covered? Huh. So you did.

(C can't read F's board)

L: What? What are you talking, I couldn't hear what you were saying, what are you talking about?

C: He's saying that Dirk said that the law was tits had to be covered because the beer was being sold.

L: They had a liquor license, yeah, and so what Frank did was he said, "O.k. fine, everybody, male and female, will cover their nipples with black tape, you know making kind of a farce joke of it. But what ended up happening is, as you can see, Frank has his nipples taped, but Mariah doesn't, because, like so many of us, we're in so many acts, that we just didn't get around to doing it, and it ended up being that it was the women that didn't have time to do it, and so you had the men with taped up nipples, and the women didn't. And it wasn't on purpose, you know, it was just that we would literally have three minutes to go from one act to another, so you'd go puh puh puh. The last thing you'd, it was like, "Oh you tape my nipples, well just go go go!" You know, it was like that kind of thing, so. So there it is, right, captured on film.

F: Satire.

C: I know ...

F: But not on ...

C: ... not on purpose. Right.

(next)

F: Scott at IHOP.

(Corey laughs)

F: It is backwards.

C: Oh, yeah. I think they're going to put it in the other way. (Reading from slide?) "Ahh. Appreciate. Buns. Be-ins. Communicate. Conceive. Consciously. Giving him. God. Good Friend. Grow. I See. I Would. Jive. Open. Perfect."

(On the soundtrack of video, Frank, Linda, Mary and Nina crack up at slide)

(Next)

F: Jim and Flo when he was in the Coast Guard.

(On the soundtrack:

Linda: Oh, my gosh. Jim had a butt on him even back in ... Nina, here's that shot of Jim and Flo in Cuba.

Nina: Oh! Oh my God. Jim is kind of recognizable, but Flo looks so different. 'Cause her hair ...)

C: They look like They're in one of those sixties ... Peter Sellers movies.

(Next)

(Soundtrack:

Linda: That corset ...)

F: Hoffman as the sweet transvestite.

C: Do you mean from Rocky Horror? Yeah. Oh, wow.

(Soundtrack:

Someone: His crotch.

Nina: His little machine on his chest.)

F: He lost that vest.

C: With the hands on it? (F - yes)

F: He was doing a strip and threw ...

C: ... it out into the audience? (F - yes) And you never saw it again. (F - yes)
(Laughs) That's a great outfit. Jeez.

(Next)

F: Catherine.

C: Oh, man!

(Next)

F: The song ...

C: Is that “Leader of the Pack”? No ...

F: ... is “Here Comes Success”.

C: I don’t know that ... What is that? Is that like a sixties, a fifties song or something?

L: I think it might be like Nick Lowe or something like that.

F: Eighties.

L: Yeah, from the eighties.

C: “Here Comes Success”?

L: Yeah.

C: Let’s see more of the group.

(Soundtrack:

Linda: ... this one with these back-up singers.

Nina: Really.

Mary(?): We got Dottie in here. We got some of Dottie you’re not going to believe. If we ever get to them. Is that Andrew on the drums?)

C: Wow.

F: C ...

C: Catherine? Over on the left? (F - yes)

F: ... is the lead singer. This is when we had real musicians.

C: So there was a point when you didn’t have real musicians? Was that the beginning? I thought that, I thought you had real musicians the whole time.

F: I mean ...

C: (Laughs) Oh, you mean ... Oh! (Laughs)

F: Real ... (Laughs)

C: Yeah. Like you got people to play instruments. (F - yes) Yeah. Was that ...? So that was the beginning, and then later people in the group started to learn the instruments and stuff like that.

F: Not learn.

C: Not learn to play them? Just play them. (F - yes)

(Next)

(Soundtrack:

Mary(?): This is the first shot.

L: Yeah.

Mary(?): No, it's not, because you have Christmas lights ...)

F: I am singing "You Better Sit Down Kids".

L: It's a Sonny and Cher song.

C: Oh.

L: And he's ... Sonny is singing to the kids that they're gonna get divorced, so it's real kind of schmaltsy. (Sings) "You'd better sit down, kids, I'll tell you why, kids, you might not understand, kids, but give it a try, kids."

F: I was crying. (Cries)

C: Those are your kids? (Laughs) Who is that there?

F: Katrine and Mariah.

(Both laugh and act as if they are crying)

F: I was really crying.

(Both laugh)

L: The song is a real tear-jerker, you know ...

C: Yeah.

L: ... it's just a total tear-jerker, so Frank would cry every time he sang it.

(Soundtrack:

Mary singing “You Better Sit Down Kids”

Nina: What an actor.

Linda: Yes!)

(Next)

F: 24 hour workshop.

C: Is that Flo? That looks like Flo.

F: Or a process. Scott’s.

C: Scott’s process? What part is ... ? Do you remember what part this is?

(Next)

C: Wow.

F: The workshop.

C: There’s a lot of people there.

F: 30.

C: Wow. It’s like a big mass of people all together.

F: On Haste.

C: Wow.

F: On my recliner.

C: That’s your recliner right there? (Laughs)

F: The stage from Glamour.

C: Oh ... That’s where they did their acts, huh? Wow. Wow. It looks like people are kind of relaxing right now, waiting for something or ...

(Next)

(Soundtrack: Everyone laughing.

Linda: Oh my God.

Nina(?): What a line up.)

F: Sabina.

C: Right there, huh?

F: Jackie.

C: And then right over there, that's Diane, I bet. No, No.

(Soundtrack:

Mary: ... we have Jackie with her collar on.)

F: Tracy.

C: That's Tracy? Mariah. Oh, Oh, Anne. Amy? Wow. Wow.

F: And a Berkeley character, Pravda, who went nude ...

C: Who walked around nude?

F: ... here for years before Debbie.

C: Oh, yeah. Huh. Amy looks so young in that picture.

F: 19.

C: Wow.

(Soundtrack:

Linda: Who is that?

Mary: ... masturbate on stage ...

Linda: Pravda.

Nina: She was obscene.

Mary: I remember I went backstage and said, "O.K. everybody," I had a ...
altogether and then we stayed together for about a second.

Linda: O.K.)

(Next)

(Soundtrack:

Mary: There she is, reaching for her pouch.

Linda: O.K.)

(Next)

F: Dry ice.

C: Is that what that ... Did that, film guys give you that stuff? Didn't you say these guys wanted to do a film on you? And they got you some ...

F: They had a real fog ...

C: Fog machine? (F - yes) Oh.

F: I lusted after it. We just put dry ice in a pan.

(Both laugh)

(Next)

(Next)

(Soundtrack:

Nina: Linda, that's you!

Linda: Oh, no. What is it? Is that when I was ...

Nina: You did Devo once, I think ...

Mary: This wasn't Devo. It was something else.

Nina: Oh, Oh ... wait, you were singing a duet or something ...

Mary: Yeah, you were singing a duet! (Laughs)

Nina: That is weird, I can't remember that.

Mary: You're in your nightgown, or bathrobe or something like that. Frank's in his jammies.

Linda: Frank has his underpants on over his pants!)

(Next)

F: A process.

C: Is that Linda? (F - yes) Wow.

(Soundtrack:

Mary: That's Ron's process.

Nina: Is that him in the back, holding ...)

F: The shrink.

C: Oh, this is Ron, Ron Smotherman. Yeah.

F: With Millie.

(Next)

C: Oh, Devo! No. Jackie! No? Oh, no, it's the punk! That's Mariah!

F: And a photographer ...

C: Wow.

F: They lined up in the front row.

C: Wow.

(Next)

(Next)

F: At a group process. They were EST, who called me to get me to do a ...

C: A process? No, to do a ...

F: ... a EST ...

C: ... an EST ... ? Like what you did with the other people? No.

L: You mean they were calling to, they were calling, part of their thing was --

C: Oh! To get you to do this! Yeah, yeah, yeah.

L: So he said I'll talk to you about what you are promoting, if you'll talk to me about what I'm promoting.

C: Right.

L: And so they set up a time to get together, and he ended up not doing EST, but they ended up doing this.

(Next)

F: Diane at the MGM ...

C: The MGM?

F: ... Grand. When we auditioned.

C: Oh, when you went to Reno, and you auditioned for ... (giggles) Right, yeah.
Wow ... people look so different sometimes.

(Next)

C: Is that, like after she's been eaten, or is that chocolate? (F - yes) That's chocolate.

(Next)

C: Wait, who was that, with all the chocolate?

F: H-o

C: Oh that was Steve Hoffman? Oh was that after he ate spaghetti? Was that when he was doing the whole candle-light dinner? (F - yes)

F: This is MGM.

C: The MGM Grand?

(Next)

F: Flo.

C: Flo?

(Next)

F: Amy.

(Next)

F: Katrine.

(Next)

F: Flo is in back.

(Next)

F: Nina.

C: Back there?

(Next)

“Voice: Oh my god, look at Skye!

V: She’s a baldy.

L: Yeah, there is definitely a similarity there between her and Brett at that age.”

(Next)

F: Process.

C: (to Linda) I was just saying that was you.

L: Oh, is that another process?

C: Yeah.

(Next)

“V: ... Ron Smotherman.”

C: Ron Smotherman.

“V: And there’s Pete.”

F: Peter.

C: Which one is he? In the chair? Yeah.

(Next)

F: Amy.

C: Amy was there?

(Next)

F: D-e

C: Devi’s daughter?

F: 2 ...

C: ... daughters. One that’s named Shea, right?

F: Deva ...

C: ... and Shea.

(Next)

F: Even when we were experimenting.

C: Yeah, wow ...

(Next)

“V: Oh my god ...”

F: Steve Gensler in his normal street wear.

C: You’re kidding. (F screams) Really? Right there? You mean, he’d always go out like that?

L: What did he say?

C: He said, “Steve Gensler in his normal street wear.”

L: Oh that! There were years when, I think it was a costume, one of the first costume parades, he dressed up as a woman and, he loved it. And so he used to wear nail polish all the time. And he would go, even if he had like men’s clothes on part of it, he would wear like nylons and women’s shoes and a boa around his neck. He always was, and then, you know, often he would be like that. Going out like just normal everyday, normal stuff. It was just the way he dressed. He had a whole closet of clothes. Once he got into this, you know he had all this money, he had Mary and Diane go out to Emporium with him, and they’d pick things. And he was very particular about what he liked. And for years, for years, he always dressed like that.

C: Oh my god.

L: Boy I wonder what he’d say about that now, you know?

F: I get results.

C: Oh my God.

F: Mary ...

C: ... was with him?

(Next)

C: Blind Lemon.

F: When we were having bands ...

C: ... play at the Blind Lemon? Wow. Oh my god, look at him ... (they break up)

F: And this is his tame ...

C: That's tame for him? Like it got more outrageous than that? More stuff?

(Next)

F: Process.

C: Oh this is? But that last one too, huh? (F -yes) Is that, that's the shrink? (F - yes) (both laughing)

(Next)

F: The winners.

C: The winners of the first one? Wow ...

(Next)

F: One of them is Jim's other sister.

C: Not Teresa, not Amy. Oh ...

F: At a group ...

C: Group process? Wow ...

F: Wrestling ...

C: ... someone else in the group, with them?

(Next)

F: Diane.

C: Oh yeah ... (giggling) ... all that hair all the time.

(Next)

F: Jackie.

C: That's Jackie?

(Next)

C: Who's that? I wonder!

F: The s-h-

C: Oh is that the shrink?

F: At Rocky ...

C: At Rocky Horror? (F screams) Oh my god! You know who I thought it was? I thought it was Debbie (laughs) ...

F: Close.

C: Oh man ...

F: Jackie is playing ...

C: Right, wait ... I always forget which ... she's playing, oh yeah, an uptight, this uptight woman that he meets. Right ...

(Next)

“V: Jackie's the plant.

L: No that's, oh that's Theresa.”

C: Yeah, she's a nose. No, she's uptight. Yeah.

(Next)

C: So she's, is she the one that ends up getting mad at him cause he set her up and brought her to the restaurant. And say, “What is all this? You're setting me up? Fucking with me ...” Oh man ...

(Next)

C: Who's that?

F: Helen who was the second ...

C: ... winner. Is she the one you took out and went clothes shopping and stuff like that, and went out to eat and everything. (F - yes) Wow!

(Next)

F: Bob ...

C: ... is next to you, right? Standing next to you?

F: Debbie and Nina ...

C: ... Jo, the kids ...

(Next)

F: L-

C: Linda's in there?

(Next)

F: He was a artist ...



The Bancroft Avenue Household